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ABSTRACT

For use mainly in the English classroom, the 21 lesson plans in this book emphasize the ROAM method, which integrates Repeating, Observing, Associating, and Memorizing as a means to appreciate the communicative arts. The book explains and shows how students can improve and then master communication skills using a four-step process: (1) COLLECT, encouraging a student to create interest in a broad topic or narrow subject; (2) SELECT the best way to organize the parts of a writing assignment or speech; (3) CORRECTly join and rank ideas by moving conjunctions and punctuation; and (4) PERFECT, helping students to maximize their communication potential. The lesson plans in the book discuss: outlining, applying the ROAM method, helpful analyses, how to use examples, varying ideas, verbal parallelisms, visual parallelisms, and public speaking. The book also includes review exercises and tests. Answers to selected exercises and tests are attached. (RS)

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ROAMing in the English *Classroom*

Teacher Edition

REPEATING
OBSERVING
ASSOCIATING
MEMORIZING

Experienced Teachers

Beginning Teachers

Student Teachers

Prospective Teachers

Substitute Teachers

Visiting Teachers

R. E. Liebendorfer

CS213351

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ROAMing in the English *Classroom*

Teacher Edition

R. E. Liebendorfer

ROAMing IN THE ENGLISH CLASSROOM

by

Robert E. Liebendorfer

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Robert E. Liebendorfer

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TO MY PARENTS

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Preface

The twenty-one lessons of this book emphasize ROAMing, the ROAM method. They integrate Repeating, Observing, Associating, and Memorizing as a means to an end. The end is appreciating the communicative arts, enjoying the excellent arrangement of ideas, words, and graphics. Promoting this end encourages our students to cultivate an interest in patterns. They learn to spot them in their own and others' thoughts, phrases, and visuals.

This book spotlights parallel patterns that restate, remind, and reinforce. They appear in examples, models, tests, exercises, outlines, diagrams, acronyms, and paradigms. With each, we teach logical and grammatical relations. The logical relations are deductive, inductive, or analogical. The grammatical relations are mainly coordinating and subordinating. We combine these relations so that our students can regularly enjoy communicating success and academic success.

As teachers, we know classroom success varies from student to student. We, therefore, must wisely adapt the ROAM method to our own students' abilities and to our own teaching styles. They must see improvement and we must sense accomplishment. Both require work. ROAMing doesn't deliver them or us from that. But it does make the work more enjoyable and more rewarding.

Adapting the ROAM method may mean using exercises, tests, or assignments more than once, depending on the concept, principle, or skill we are teaching. We may, for example, read aloud the note-taking exercises to evaluate some students' listening skills. Later, other students may read silently the same exercises to learn specific outlining principles or grammatical concepts. Each student's need affects our adaptations.

Though the ROAM method is applied mainly to learning and teaching English in the classroom, its four elements can be applied elsewhere. Students can ROAM at home, in the library, or in the laboratory. The method, in fact, can be applied across the curriculum—even on the job. Repeating, Observing, Associating, and Memorizing are not school hour activities only. They occur around the clock.

Whether used in or out of the English classroom, the ROAM method requires that we keep several facts in mind.

1. Repetition can lead to repetitiousness. Boredom then sets in.

2. Observation is not awareness. It is noticing details and their relationship to the whole. It requires analysis and synthesis.

3. Associations can be free or disciplined.

4. Memorization preserves specifics that can be added to creatively, by sight, sound, or action.

5. Adaptations make ROAMing dynamic. They change the learning and teaching habits and expectations of groups and individuals.

Telling, showing, and doing keep ROAMing dynamic. Our lectures, discussions, and reviews demonstrate it. Our assignments encourage students to practice it. Occasionally, we both apply it to tests. We adapt the text's tests or make tests for individual students.

Our students adapt or make tests for themselves, taking each other's. The tests evaluate either comprehension or performance, sometimes both.

As English teachers, we know the communicating skills can be improved and then mastered. This text explains and shows how this is done in a four step process: COLLECT, SELECT, CORRECT, PERFECT.

The COLLECT step encourages a student to create interest in a broad topic or a narrow subject. His quest for material could include a trip to the library or a journey into his "self." Each destination yields information—by reading, researching, observing, thinking, and conversing. The unpracticed writer or inexperienced speaker returns with material for a broad topic; the developed writer or ready speaker returns with material for a narrow subject. We accept each's choice. As the year progresses, we gradually discourage broad topics.

As the year progresses, we also gradually discourage broad analyses of topics: reasons for, reasons against; happy times, sad times; big wins, small wins, etc. Only in personal essays, argumentative writings, and debates do we continue to accept such two-part analyses. All other writings and speeches must have at least three parts. By outlining, the students soon learn to SELECT the best way to organize all parts and the easiest way to develop each part. Each assignment's final outline shows all parts fitting together logically and each part differing in evidence.

Once satisfied with his outline, the student refines his assignment's tone or mood. He carefully SELECTS pronouns to "voice" a predominant tone or mood. These allow him to "speak" directly or indirectly to his audience, reading or listening. He also carefully SELECTS emotional and unemotional words to effect a prevailing tone or mood. Many words he combines in rhythmic phrases. His tone and his rhythms help his audience "sense" and understand his sentences' thoughts.

The third step—CORRECT—involves movement. Students CORRECTLY join and CORRECTLY rank their ideas by moving conjunctions and punctuation. The words and marks join main ideas to other main ideas and supporting ideas to other supporting ideas. Often, they join a main idea to a supporting idea. The joinings express equal and unequal relationships. The equal relationships coordinate; the unequal relationships subordinate. These two relationships clarify and sharpen meaning within, between, and among sentences, making some sentences long, others short.

Sometimes, students place the same number of words before and after one punctuation mark, such as a semicolon or colon. Balanced comparisons or contrasts then become obvious. Such paired parallels cohere concisely. No wasted words muddle their clarity or blunt their force.

Some students will never write an excellent composition until they learn the discipline and the artistry of sentence writing. Both they can learn during the CORRECT step, if we require them to change some compound phrases and clauses into parallel ones. Such changes will help them recognize the importance of rhythm, word placement, and word choice for artistic effect.

If the CORRECT step does not yield the kind of improvement we expect, then we may have to give more sentence assignments. The assignments could require balanced parallelisms. These kinds of parallelisms emphasize coupling, punctuation, and rhythm, sometimes even rhyme and alliteration. They help students learn that units, patterns, and features show both grammatical and artistic associations.

1. One fear consumed him: he might meet Mildred.
2. One hope I have: I leave Iraq alive.
3. Mason does not hear; Jason does not listen.

4. Helda I like; Hilda I love.
5. John, come here; Bill, go there.
6. Brian yelled out the window: "Come back here now, Sandra!"

All parallelisms, of course, do not have balanced wording, an equal number of words expressing each parallel thought. But for quick writing improvement, I believe we should require inexperienced writers to use balanced wording in short paragraphs. The demands of balance help them to become more self-conscious thinkers and writers. Balance then does not remain a taught artistic concept. It becomes a practical principle and a practiced skill. They see it adding unity and beauty to their own ideas and words.

The text's mini-reading paragraphs can occasionally be used as models of balanced writing, even though they are designed to teach reading comprehension and grammar. These paragraphs exemplify balance in comparative and contrasting forms. They show balanced phrases and clauses contributing to the paragraphs' organization.

PERFECT—the fourth step—emphasizes superlatives. We expect each assignment to possess the student's best thinking and best phrasing, perhaps his best research. We further expect each assignment to reflect well on the student's grasp of COLLECT, SELECT, and CORRECT. Naturally, these expectations vary from student to student, depending on each's grade level, ability level, and experience with standard English. We, however, in no way lessen our demands. All students still must apply their best knowledge of English fundamentals to each assignment, and we still must apply our best critical techniques to all students' assignments, helping them to maximize their communicating potential.

During the PERFECT and CORRECT steps, we should encourage the students to consult the usage pages and the punctuation pages scattered through the text. This can be done individually, for particular stylistic problems, or collectively, when three or four students are criticizing each other's writings. Rarely should the pages be studied as class assignments. Their value to clarity, accuracy, and tone may be overlooked.

As critics, students often suggest punctuation changes for sentence variety. I encourage this formal, mechanical approach, since it helps inexperienced writers to improve quickly. They soon learn to associate a specific mark with a definite sentence structure or with specific word combinations.

For example, a comma's appearance in one kind of three-word construction makes the words a compound sentence. A comma's absence makes the words a simple sentence.

Read, and study. (compound sentence)
Read and study. (simple sentence)

This kind of sentence difference is easily understood by all students, as critics and writers. It helps them recognize sentence variety in its two most elementary forms. Naturally, adding words to either of the two forms increases each's complexity, particularly if a subordinator is one of the added words. The students then have four forms to vary in their writings:

1. Read and study.
   simple sentence
2. Read and study what she requires.
   complex sentence
3. Read, and study.
   compound sentence
4. Until I return, read, and study.
   compound-complex sentence

As I teach sentence forms and punctuation for sentence variety, I encourage students to create diagrams or formulas for themselves. Their ingenuity has no limits. Here's one formula for a complex sentence: *When it rains, it pours.*

$$CX = 1\,sd + 1\,sj + 1\,v, 1\,sj + 1\,v.$$

A complex sentence equals one subordinator plus one subject plus one verb separated from one subject and one verb by a comma.

This is, of course, a roundabout way of learning sentence variety, but it works for many students.

When I first developed the ROAM method for teaching grammar, I relied mainly on two books: *Form in Modern English* by D. W. Brown, W. C. Brown, and D. Bailey and *American English In Its Cultural Setting* by D. J. Lloyd and H. R. Warfel. Later, as I expanded the method to include writing, reading, speaking, and listening, I included the ideas of four other books: *Artful Balance: The Parallel Structure of Style* by M. P. Hiatt; *How Thinking is Written: An Analytical Approach to Writing* by L. S. Hall; *Process and Thought in Composition* by F. J. D'Angelo; and *The Psychology of Persuasive Speech* by R. T. Oliver.

Even though these writers' insights pervade this text, I must accept full responsibility for originating the ROAM method and the COLLECT, SELECT, CORRECT, PERFECT writing-editing process.

I must also accept full responsibility for strongly recommending that beginning writers use parallelisms, that student researchers use numbered bibliographical entries, that high school teachers use student-made tests, that students use induction and deduction to learn specifics, and that both students and teachers use relevant memory aids.

To Joann McDaniel, Jean Copland, and Ruth Brady I owe special thanks. Their comprehensive criticisms of the content and style of the text were invaluable.

To Emily Tucker, JoAnn Patton, and Robin Fralish I am indebted. Their word processing skills made writing the text less time consuming.

To my wife Marilyn my thanks will always remain inadequate. Her ready wit brought cheer into my many hours of pondering.

Lesson I—Outlining

The ROAM method relies on Repeating, Observing, Associating, and Memorizing.

I. Contents of outlines
   A. Ideas
      1. Main
      2. Supporting
         a. Major
         b. Minor
         c. Distinctive
   B. Relationships
      1. Equal (Coordinate)
      2. Unequal (Subordinate)
   C. Classifications
      1. Opinionated
      2. Established
   D. Levels

II. Types of outlines
   A. Number-letter
   B. Decimal

III. Errors in outlines
   A. Mixing
   B. Overlapping
   C. Misplacing

(**Teacher**: Some students do not "sense" a writing's tone(s) immediately. For these students, pp. 52-53 may need to be assigned. They need to "feel" the objective tone and the impersonal tone of Lessons I-VII.)

Main and Supporting Ideas

Like tools, outlines have value only when used. When used well by a writer or a speaker, they help each to collect, select, form, and style his ideas. Each's final outline then shows a few well-crafted ideas. The main ideas appear near Roman numbers. The supporting ideas appear near capital letters, Arabic numbers, and small letters.

The above topic outline holds three main ideas and eighteen supporting ideas on four levels. Level one—the level closest to the paper's left margin—holds the main ideas. Levels two, three, and four—all indented—hold the supporting ideas. Nine MAJOR supporting ideas are near level two's capital letters; six MINOR supporting ideas are near level three's Arabic numbers; and three DISTINCTIVE supporting ideas are near level four's small letters.

Equal and Unequal Relationships

Outlined ideas rank as equals and unequals. As equals, they relate to each other as coordinates. Their value, importance, or emphasis is the same. As unequals, they relate to each other as subordinates. Their value, importance, or emphasis differs. Often, subordinates are called unequal ideas.

Unequal ideas are always indented, looking somewhat like steps going down from left to right. They always appear first on level two, as MAJOR supporting ideas, and then may appear on levels three, four, five, etc. Levels two and three in the following topic outline show indented ideas as unequals, as subordinates.

I. Footwear
  A. Boots
    1. Hunting
    2. Fishing
    3. Hiking
  B. Sandals
II. Headwear

As this outline shows, *footwear*, on level one, has two subordinates: boots and sandals. Both are MAJOR supporting ideas on level two. *Boots* has three subordinates: hunting, fishing, and hiking. All are MINOR supporting ideas on level three. *Sandals* and *headwear* have no subordinates, so nothing appears below them.

Unlike unequal ideas, which are indented, equal ideas are listed straight up and down, vertically. They coordinate. They appear on all levels, even beside Roman numbers. The following three-level outline shows what listed numbers and letters look like when presenting equal ideas.

I.
  A. (Listed capital letters show level two's
(Listed Roman numbers B. MAJOR supporting ideas
show level one's MAIN C. rank as equals.)
ideas rank as equals.) D.
    1. (Listed Arabic numbers show
    2. level three's MINOR
    3. supporting ideas rank as equals.)
II.
III.

An idea's content determines whether it is main or supporting and whether it is near to or far from the left margin. Main ideas, because they contain general information, appear close to the left margin. Supporting ideas, because they contain specific information, appear less close. Their specificness determines their indention. Extremely specific ideas are always indented more than less specific ideas.

In all outlines, topic, sentence, and paragraph, one idea always has at least another idea as an equal partner. It never stands alone. There will always be at least a II with a I. If there is an A, then there must be at least a B; if there is a 1, then there must be at least a 2; and so on.

Few formal topic outlines look the same. Their ideas vary from level to level. One level may have three ideas; another, four. Some ideas may be single words; others, phrases. A reader, therefore, can expect to see only some levels with the same number of ideas and only some ideas with the same kind of words, like those in the outline on page 1.

In a final outline like that of page 1, readers see only selected ideas. The equal ideas coordinate with each other. The unequal ideas subordinate to each other. The phrases expressing these ideas may be almost identical. The single words expressing them may have the same last letter(s): *s, es, ed, ate, ing*, etc.

Unlike a final outline, practice outlines hold collected ideas, some from libraries, some from life. Readers see neither the outlines nor the ideas. Only the writer does. With each practice outline he improves the content of his ideas as he decreases their number. He ends up with a final outline, well-organized and well-worded. His many collected ideas become a few selected ideas.

Exercise A: All outlining, spelling, and punctuation errors in the Student Edition outline are corrected here. Compare them. Neither topic outline has sentences.

I. National League
  A. East Division
    1. Philadelphia
    2. Pittsburgh
    3. St. Louis
  B. West Division
    1. Atlanta
    2. Cincinnati
    3. Houston
II. American League
  A. East Division
    1. Baltimore
    2. Boston
  B. West Division
    1. Kansas City
    2. Oakland
    3. Seattle

I. Nationel League
  A East Division
    1. Philadelphia
    2. Pittsburg
    3. St Louis
  b. West Divisions
    1. Atlanta
    2. Cincinnati
    3. Houston
ii. American Leagues
  A. East Devision
    1. Baltimore
    2. Boston
    3. West Division
      A. Kansas City
      b Oakland
  b. Seattle

Exercise B: Would the following ideas be coordinate (C) with each other, or would one be subordinate (S) to the other? Place C or S in the parentheses.

(C) actor	actress	(C) pecan	almond
(S) milk	cheese	(S) fruit	apple
(C) pen	pencil	(C) gold	silver
(C) salt	pepper	(S) rose	flower
(S) grain	wheat	(S) animal	dog
(S) book	novel	(C) north	south
(S) vehicle	car	(C) spoon	fork
(S) Europe	Italy	(S) medicine	aspirin

Exercise C: For each group, correctly place numbers 1 thru 5 in the blank spaces: 1 is very specific; 2, fairly specific; 3, partly specific and partly general; 4, fairly general; 5, very general. Use all five numbers in each group.

GROUP I		GROUP II		GROUP III	
5	American	2	legislators	4	amateurs
1	Mayor Jackson	5	citizens	5	athletes
3	Georgian	3	politicians	1	Jan and Sam
2	Atlantan	1	senators	3	runners
4	Southerner	4	voters	2	sprinters

Classification

To group a number of items and then refer to them all by one name is to classify. The process helps an observer to put order into his world. For even though he sees separate items, he thinks and talks about groups of items.

For example, when a parent enters a high school cafeteria, she sees 5,000 objects. But as she talks, she refers to only eight groups of objects: tables, chairs, trays, cups, silverware, napkins, purses, and books. Each group name she uses is a classification. As long as

all objects within the group share something common, the name is meaningful. If she decides to become more specific, she can, calling books "textbooks," "library books," "professional books," and "personal books," or calling them "paperbacks" and "hardbacks." Whatever group names she decides to use, they are classifications.

Even though they name particular groups, classifications are like all other words. They can be understood only in a context, among other words, other symbols. The context may be a play, a court, a song, a dream, a poem—even a cafeteria conversation.

As group names, classifications are based on either current opinion or established practice, so they may or may not change from place to place or from page to page. If they do change, one should conclude that they are serving a special purpose, either someone's or some group's. If they do not change, he should conclude that they are still serving their original purpose. He should not be surprised, therefore, to see poets labeling people "icebergs" one minute and "acquaintances" the next, changing from an opinionated classification to an established one. Nor should he be surprised to see biologists still labeling man "homo sapiens," keeping an established classification.

Exercise D: On the line, put O before each opinionated classification and E before each established classification.

O 1. Dogs are pests.
E 2. Uncles are males.
O 3. Diets are pains.
O 4. Clothes are rags.
O 5. Men are cheats.
E 6. Rats are rodents.
E 7. Rifles are firearms.
O 8. Wrestlers are hogs.
E 9. Widows are women.
O 10. Bosses are bums.
O 11. Jails are cages.
E 12. Ballads are poems.
O 13. Nurses are nags.
O 14. Lawyers are fools.
E 15. Cells are units.
O 16. Golfers are losers.
O 17. Museums are dungeons.
E 18. Mothers are females.
E 19. Bees are insects.
E 20. Rugs are coverings.

Exercise E: Do not read the following paragraphs. Your teacher will read them aloud. Listen for *and* or *or* joining items in series or in pairs. Also listen for *a, an, each, by, in, at* before nouns. All eight words will help you identify classifications. List ten classifications that you hear. Later, compare your classifications with your teacher's.(Teacher, see page 239.)

Both Ernestine and Ernest work at Carter High School. She's a teacher. He's a secretary. Both classify. She classifies facts for the school district and for the federal government. He classifies facts and opinions for each student's permanent school record, later sending it to parents and colleges and, when requested, to businesses and organizations.

Ernestine's classifying duties mainly involve her homeroom students and her history students. At the beginning of September, she identifies her homeroom students by age, color, and sex for the school district's records. Within the next three weeks she then classifies the same students according to whether they receive free lunches, reduced-price lunches, or no lunch assistance. In October, this information is sent to Washington, D.C.

At the end of each semester, Ernestine calculates the grade distribution of her five history classes. She reports to the superintendent the number of *A*'s, *B*'s, *C*'s, *D*'s, and *F*'s earned by her students. At the end of the second semester, he uses the grades, along with her principal's and consultant's reports, to evaluate her as a poor, fair, good, or superior teacher.

Ernest's classifying duties bring him in contact with parents. During the summer, he sends to parents or legal guardians a copy of their teenager's academic record. Each record indicates the curriculum emphasis—vocational, general, or college preparatory—the

grade level—tenth, eleventh, or twelfth—and the semester or yearly numerical average for each completed course. Now and then, a *W, WP*, or *WF* appears, standing for "withdrew," "withdrew passing," "withdrew failing."

Attached to each permanent academic record are the student's standardized test scores in reading, math, science, and social studies. Also attached, when requested by the student, is a list of honors, awards, trophies, certificates of recognition, or certificates of merit received by the student.

A letter accompanying each permanent record explains what the parents are to do if they see errors on the record or if they have questions about it.

Like his wife, Ernest receives a yearly evaluation. He is rated a poor, fair, good, or superior secretary by the principal.

Ironically, the classifying done by Ernestine and Ernest helps their superiors to classify them.

(**Teacher**: Other types of informative writing—often called exposition—appear in later lessons. They are identified for beginning teachers. Naturally, types of writing interlock. Few paragraphs are always just one type.)

Analysis

As classifying makes grouping items easy, so outlining makes dividing items easy. Together, grouping and dividing allow one to analyze, to break down something into its parts and to show the functions of the parts in relation to each other. In an outline, the main parts present main ideas. The remaining parts present supporting ideas. Whether all ideas appear in a number-letter outline or a decimal outline is unimportant. The same principles of dividing and subdividing apply to each. A comparison of the two demonstrates this.

NUMBER-LETTER OUTLINE

I. Level one division
  A. Level two with two
  B. subdivisions of I
    1. Level three
    2. with three sub-
    3. divisions of B
      a. Level four
      b. with four
      c. subdivisions
      d. of 3
II. Another level one division

DECIMAL OUTLINE

1.0 Level one division
  1.1 Level two with two
  1.2 subdivisions of 1.0
    1.21 Level three with
    1.22 three subdivisions
    1.23 of 1.2
      1.231 Level four
      1.232 with four
      1.233 subdivisions
      1.234 of 1.23
2.0 Another level one division

(Notice that periods line up with each other and decimal points line up with each other.)

One way to learn outlining for short compositions is to think of it as a filing system. A composition's final outline then looks somewhat like a small room with a few vertical file cabinets in it. Each file cabinet in the room represents a level of the outline. One file cabinet is for the main ideas of level one. The other file cabinets are for the supporting ideas of the remaining levels. All file cabinets have at least two drawers, as all outlines have at least two ideas. Each drawer represents an idea. No drawer has sections.

When completed correctly for a composition, a final outline presents a definite arrangement of drawers in vertical file cabinets. Sometimes the composition's subject determines the order of the drawers (ideas) for all cabinets (levels). All drawers then have assigned slots. They resemble the fixed events of a novel's plot or a scientist's experiment.

They cannot be carelessly placed. Drawer one must come before drawer two; drawer two, before drawer three, and so forth. Each drawer has a designated place.

Many times the order of drawers (ideas) in a file cabinet (level) is controlled by the writer, not determined by the subject. In such instances, the writer places the drawers where he wants them. He alone selects and arranges them according to some logical order. They all relate to each other. They all share something similar. The file cabinet unites them in their similarity, keeping them in one vertical place.

Exercise F: In each outline, four words on level two do not belong. Say, write, or circle the wrong words.

I. Continents
- A. Africa
- B. Antarctica
- (C.) Argentina
- D. Australia

II. Countries
- A. China
- B. India
- C. Russia
- (D.) Scandinavia

III. Capitals
- (A.) Albania
- B. Mexico City
- C. Moscow
- D. Washington, D.C.

IV. Rivers
- A. Chattahoochee
- (B.) Metropolis
- C. Mississippi
- D. Nile

I. Young animals
- (A.) Cat
- B. Cub
- C. Kid
- D. Lamb

II. Male animals
- A. Billy
- B. Buck
- C. Bull
- (D.) Filly

III. Female animals
- (A.) Beast
- B. Hen
- C. Mare
- D. Nanny

IV. Groups of animals
- A. Flock
- B. Herd
- (C.) Phenomena
- D. Pride

Exercise G: Each one-word item is like a main idea. Each group of three items is like supporting ideas. Select the group that best supports the main idea. Write or circle the letter (a, b, c, or d) of the group you choose.

A. Presidents
- a. Andrew Johnson, Theodore Roosevelt, Wendell Willkie
- b. Henry Ford, Lyndon Johnson, Richard Nixon
- (c.) Gerald Ford, Abraham Lincoln, George Washington
- d. Thomas Jefferson, Harry Truman, Booker T. Washington

B. Seasons
- a. Christmas, St. Patrick's Day, Thanksgiving
- b. June, July, August
- c. Monday, Tuesday, Wednesday
- (d.) spring, summer, fall

C. Detectives
- a. Bluto, Olive Oyl, Popeye
- b. Buck Rogers, Mr. Rogers, Roy Rogers
- (c.) Charlie Chan, Columbo, Sherlock Holmes
- d. Hugh Downs, J. Edgar Hoover, Mickey Spillane

D. Mountains
(a.) Alps, Himalayas, Rocky
b. Asia, Europe, South America
c. Mars, Mercury, Saturn
d. Mississippi, Nile, Thames

E. Rays
a. copper, gold, silver
(b.) cosmic, infrared, ultraviolet
c. disk, display, terminal
d. helium, nitrogen, oxygen

F. Mammals
a. alligator, python, turtle
b. bass, salmon, trout
(c.) cat, human, whale
d. eagle, peacock, woodpecker

G. Ears
(a.) anvil, hammer, stirrup
b. biceps, tendons, triceps
c. chimes, drum, organic
d. here, lobe, loud

H. Love
(a.) Aphrodite, Cupid, Venus
b. Apollo, Poseidon, Zeus
c. Cassandra, Dracula, Fatima
d. Dasher, Dancer, Donner

I. Appliances
a. blankets, pillows, sheets
b. cups, dishes, glasses
(c.) dishwasher, refrigerator, stove
d. paints, panels, plasters

Exercise H: To which answer (a, b, c, or d) is each group of three items related? Say, write, or circle the word or phrase that is the correct answer.

A. elm maple oak
a. bushes
b. flowers
c. lawns
(d.) trees

B. electricity gas water
a. banks
b. consumers
c. post offices
(d.) utilities

C. Harvard Notre Dame Penn State
a. bridges
b. churches
c. mountains
(d.) universities

D. inches feet yards
(a.) line measures
b. molecule sizes
c. multiplication tables
d. Olympic prizes

E. divorced married single
a. family ratings
b. hospital rooms
(c.) marital statuses
d. motel prices

F. BASIC COBOL PASCAL
a. animal noises
(b.) computer languages
c. military commands
d. movie slang

G. Daniel Boone Kit Carson David Crockett
a. congressmen
(b.) frontiersmen
c. sailors
d. tailors

H. cornea pupil retina
a. ears
(b.) eyes
c. nose
d. throat

I. dragon mermaid unicorn
a. castle pets
b. fantasy beasts
c. farm animals
(d.) imaginary creatures

J. + x -

a.	health labels	(c.)	math symbols
b.	library signs	d.	musical notes

K. cumulus nimbus stratus

(a.)	clouds	c.	minerals
b.	crystals	d.	vitamins

L. Galileo Galilei Isaac Newton Linus Pauling

a.	historians	c.	surgeons
(b.)	scientists	d.	trappers

M. dwarfs giants novas

a.	asteroids	c.	meteorites
b.	comets	(d.)	stars

N. integers fractions decimals

a.	letters	(c.)	numbers
b.	lines	d.	points

An Example of Analysis

A composition topic, broad or narrow, and a writer's break down of that topic determine how many levels a final outline has. No more than level one with two main ideas must appear. But such a small outline helps only a little, so most composition outlines have at least two levels. Each level has its own listed ideas. The ideas, ranked as equals, coordinate. They share one emphasis, focus, or point of view. This sharing gives them a common base, a single basis of classification. Each basis changes from level to level. No basis is repeated, nor is any idea.

The following two-level outline analyzes "People" for a composition. Neither level has the same basis of classification.

(Each main idea groups people on the basis of how well they know each other.)

I. Friends
- A. Relatives
- B. Neighbors

II. Acquaintances
- A. Club members
- B. Alumni

(Each major supporting idea groups people on the basis of how emotionally close they are to each other.)

This outline has six entries on two levels. Level one has two equal entries, each a main idea; level two has four equal entries, each a major supporting idea. Furthermore, each level's entries classify people into particular groups. Level one's entries classify them according to how well they know each other. Level two's entries subclassify them according to how emotionally close they are to each other. Each level's emphasis differs. Neither has the same focus. Each level presents a different view of people, so each level has different groups of people.

These groups of people could easily be written about in a 150-200 word composition. It might resemble the following paragraphs:

When growing up in Arcadia, a village of 2500, I enjoyed daily contact with various people. Some were friends. Others were acquaintances. Outside the family, relatives and neighbors were closest to me emotionally. They supported, guided, and counseled me as a troubled teen. They were always around, always nearby to call on. Even Mr. and Mrs. Saxton, seventy-five year old neighbors, shared freely of their wisdom, comforting me when family squabbles drove me from the house seeking quiet and reassurance. With them, my

relationship was personal and trusting.

My relationship with those at school and those in several county clubs also benefitted me emotionally. I drew heavily on these acquaintances for insight and help. They gave gladly. Several of them, alumni of Utopia High School—the only secondary school in the county—assisted the teachers in sponsoring clubs, bringing me in frequent contact with them. They even drove me and other club members to district competitions. In fact, their encouragement, advice, and time helped me to win blue ribbons for the Equine Club and the Rod and Gun Club. I needed them! By myself I never could have brought state recognition to Arcadia and to Utopia High.

(Did you notice the content of these paragraphs followed the "People" outline? Now write your own paragraphs about people, using your own outline.)

Exercise I: On paper or on the chalkboard, identify the ten topics a writer would be analyzing if the following words were the main ideas of his outlines: (Teacher, see p. 239.)

1. auditorium; school library; shopping mall; stadium
2. counselor; janitor; principal; superintendent; teacher
3. airplane; automobile; bicycle; bus; train
4. bookkeeper; manager; researcher; salesman; secretary
5. defendant; judge; jury; lawyer; witness
6. squad; platoon; regiment; brigade; division
7. canyon; hill; mountain; plateau; valley
8. magazine; newspaper; radio; pamphlet; television
9. gulf; lagoon; lake; ocean; sea
10. Coca-Cola; Mello Yello; Mountain Dew; Shasta; Sprite

Which listings are not in alphabetical order? (numbers 6 and 8)
Do you know the meaning of each word in the first nine groups?

Exercise J: Break up into groups of no more than four and make up a classification test. Use Exercise I as an example. Study your own test and then pass it on to another group. (The group tests may be used for a class test.)

Errors in Outlines

Outlining errors can appear on one level or more. Mixed, overlapped, or misplaced entries cause them. Mixed entries fail to share only one basis of classification; overlapped entries fail to represent only one particular group; misplaced entries fail to coordinate and subordinate group sizes properly.

Level two in the following outline has a mixing error.

A Mixing Error

	I. Friends	
(Both main ideas	A. Relatives	(These two ideas emphasize the
share a single basis	B. Neighbors	emotional closeness of people.)
of classification:	II. Acquaintances	
knowledge of others.)	A. Rallies	(These two ideas emphasize
	B. Concerts	the large gatherings of people.)

This outline has four supporting ideas, but the ideas do not share only one basis of classification. They have two bases (BAY-seez, plural of *basis*). No single observation about people unites them. No single point of view ties them together. They lack a common focus. They mix the "emotional closeness" of people with the "large gatherings" of people. They emphasize two facts, not one fact, about people.

An Overlapping Error

(Each main idea represents one group of people.)

I. Friends
   A. Teachers
   B. Policemen
II. Acquaintances
   A. Doctors
   B. Professionals

(Of the four major supporting ideas, "Professionals" does not represent only one group of people.)

This outline's main ideas do not overlap. Friends are not acquaintances nor are acquaintances friends. Neither group has the same people. Each excludes the other's members.

Overlapping occurs on level two. Not all entries have different people. Entry four has some of the same people that the first three entries have, since teachers, policemen, and doctors are themselves professionals. Covering these groups twice on the same level creates the overlapping error. Changing "Professionals" to "Pilots" eliminates it. No group then has double coverage.

Placing groups on incorrect levels leads to a third kind of outlining error: incorrect coordination and incorrect subordination. To avoid this error, one should coordinate only large groups as main ideas and only small groups as supporting ideas. The small groups, as separate parts, should be subordinate to their proper large group.

For example, in the "People" outline (page 8), relatives and neighbors are separate parts of one large group, friends. Club members and alumni are separate parts of another large group, acquaintances. To have switched the groups to each other's level would have produced an incorrect outline.

A Misplacing Error

(Each group on level one is smaller than each group on level two.)

I. Relatives
II. Neighbors
   A. Friends
III. Club Members
IV. Alumni
   A. Acquaintances

(Each group on level two is larger than each group on level one.)

This incorrect outline shows both friends and acquaintances without coordinating entries. Neither has a B. As large groups, they should be on level one, not level two.

Exercise K: Identify the analysis error in each outline.

I. Contact sports
   A. Football
   B. Wrestling

II. Noncontact sports
   A. Team
   B. Individual

Two entries are (misplaced, <u>mixed</u>, overlapped). They are <u>team</u> and <u>individual</u>.

I. House furnishing
   A. Furniture
   B. Sofa

One entry is (misplaced, mixed, overlapped). It is furniture.

II. Patio furnishings
   A. Umbrella
   B. Grill

I. Chamber of Commerce
II. National Association of Manufacturers
   A. Business organizations
III. United Auto Workers
IV. United Mine Workers
   A. Labor organizations

Entries are (misplaced, mixed, overlapped).

Exercise L: On paper or on the chalkboard, correctly rewrite the outlines of Exercise K. (Teacher, see pp. 239-240.)

Exercise M: The twenty-four listed items represent outline entries, but they are not in outline form. Place MA, MJ, or MS on each line. MA stands for main idea; MJ, for major supporting idea; MS, for minor supporting idea. (If necessary, outline the entries on scratch paper.) (Teacher, see p. 240.)

MJ	Bedrooms	MJ	Hallways
MJ	Blue	MS	Indigo
MS	Breakfast	MS	Ivory
MJ	Chairs	MJ	Kitchen
MS	Chalk	MJ	Living room
MJ	Closets	MS	Master
MA	Colors in a house	MA	Parts in a house
MS	Cream	MS	Recliner
MJ	Den	MS	Rocker
MS	Dining	MJ	Tables
MA	Furnishings in a house	MS	Turquoise
MS	Guest	MJ	White

Exercise N: Make a test similar to the one in Exercise M. List at least twenty-four items. Choose your own topic: food groups, seasonal sports, seasonal fashions, display sections in a department store, vehicles, toys, fabrics, etc.

Lesson II—Assignment Outlining

Repeating, Observing, Associating, and Memorizing make up the ROAM method.

I. Uses of outlines
   A. Topic analysis
   B. Paragraph reading
   C. Précis writing
II. Benefits of outlines

(**Teacher:** By now, students should "sense" that the writer keeps topics and words between himself and them. He gives information. They read it. No colloquial, "chummy" words bring them together around a topic. He remains aloof, impersonal and objective. He is a disembodied "voice.")

Limited or Full Analysis

The correct and incorrect two-level outlines of Lesson I presented limited analyses (uh-NAL-uh-seez, plural of *analysis*). None were complete. All were too general. Each had details missing. Each had items left out. None covered its topic thoroughly. In this respect, they all resembled the four-level outline on page 1, whose topic also lacked a full analysis.

Before doing a limited or full analysis, a writer thinks about his purpose for writing and the demands of his readers. Once these are settled on, he does his analysis—that is, he breaks down the topic into its parts. He then may outline the parts to show a logical or a value order. A logical order (sometimes called a *natural* or *topical* order) helps his readers learn more about the topic's well-known or little-known parts. A value order gives his readers the topic's appealing or important parts according to his likes or beliefs. He emphasizes what he prefers. Often, he combines both orders in an analysis.

A surgeon, for example, may analyze the well-known parts of the hands: fingers, thumbs, palms. So too might a baseball coach. But these three parts may be the only similarity their analyses have. For each writer may emphasize something different about the parts. The surgeon may emphasize the bones, joints, veins, and arteries that keep the parts functioning. The baseball coach may emphasize the parts functions in batting, fielding, pitching, catching, and throwing. Each one's emphasis would be affected by his purpose for writing and by his readers. Readers wanting to learn about the hands as intricately functioning organs would prefer the surgeon's analysis. Those wanting to learn about the hands performing specific functions in baseball would like the coach's analysis. Each analysis, though having the same three parts of the hands, would have a different emphasis, attracting different readers.

Exercise A: Write two compositions on the same topic, "Students." In the first, emphasize their importance to a principal; in the second, their importance to a coach. The coach may be a sports coach, a cheerleading coach, a drama coach, a debate coach, etc. (Your teacher may lead a class discussion about the topic before you begin writing.)

Ideas in Paragraphs

Careful readers have no trouble distinguishing between main and supporting ideas in outlines. They see different kinds of vertically listed numbers and letters. Roman numbers make the main ideas obvious. The remaining numbers and letters make the support-

ing ideas obvious.

Often, main and supporting ideas in paragraphs are not as quickly recognized as those in outlines, particularly by careless readers. They see no difference between the few main ideas of the paragraphs' message and the many supporting ideas of the paragraphs' sentences. They fail to associate main ideas with general statements and supporting ideas with specific details. They also fail to observe that supporting ideas, not main ideas, make up most of a writing. Individual names, events, functions, and items, as well as particular examples, stories, tales, and jokes, make up the bulk of what they read. Main ideas make up only a small portion of what they read. They present popular truths, well-known facts, common sense opinions, or widely held beliefs.

Ideas in paragraphs, like those in outlines, can express coordinate (equal) or subordinate (unequal) relationships. But unlike those in outlines, ideas in paragraphs show these relationships with conjunctions rather than with indented or vertically listed numbers and letters. Memorizing thirty conjunctions—six correlatives, seven coordinators, eight conjunctive adverbs, and nine subordinators—often helps readers learn to recognize both relationships. They soon see that correlatives, coordinators, and conjunctive adverbs join equals and that subordinators introduce unequals.

Six correlatives (of approximately thirty) spell the acronym NEW BIN.

neither...nor	both...and
either...or	if...then
whether...or	not only...but also

Seven coordinators spell the acronym FAN BOYS.

for	but
and	or
nor	yet
	so

Eight conjunctive adverbs (of approximately twenty) spell the acronym MAMA HITS.

meanwhile	hence
also	instead
moreover	therefore
accordingly	still

Nine subordinators (of approximately thirty-five) emphasize 5 W's and 4 T's.

what	though
when	although
where	as though
while	even though
why	

Correlatives, coordinators, and conjunctive adverbs join equally related words, phrases, and clauses. Subordinators introduce only clauses that are unequally related to other clauses. Each type of conjunction has already appeared in the first two lessons.

Correlative:	*If* there is an A, *then* there must be a B.
Coordinator:	The surgeon may emphasize bones, joints, veins, *and* arteries.
Conjunctive Adverb:	He should not be surprised, *therefore*, to see poets labeling people "icebergs" and "acquaintances."
Subordinator:	Main ideas make up only a small portion of *what* they read.

For studying, a reader might outline this "Ideas in Paragraphs" section as follows:

I. Recognizing expressed ideas
   A. Main
      1. General statements
      2. Popular truths
      3. Well-known facts
   B. Supporting
      1. Specific details
      2. Individual items
      3. Particular examples
II. Recognizing related ideas
   A. Equal
      1. Six correlatives
      2. Seven coordinators
      3. Eight conjunctive adverbs
   B. Unequal
      1. Five W's
      2. Four T's

Exercise B: Underline the conjunction(s) in each sentence.

1. James is both a friend and a trusted employee.
2. Do you understand why you failed?
3. Mrs. Peckham's pencil is red and blue.
4. It is a dangerous assignment; therefore, take no risks.
5. Eli dresses colorfully but sloppily.
6. Not only you but also your accomplice will be punished.
7. Perfection is what my boss wants!
8. Though the handle is broken, the pan remains usable.
9. Stay, and I will make it worth your while.
10. Eloise was ill, so she went home.
11. Love it or leave it!
12. I was planning to go home; instead, I ended up here.
13. When it rains, it pours.
14. Whether deliberately or accidentally broken, the vase must be paid for.
15. His tardiness is inexcusable; hence, he must be assigned detention.

Exercise C: Outline a section of a course textbook. Identify at least the main ideas and the major supporting ideas.

Analyzing a Selection

A précis (PRAY-see) summarizes the important ideas of a text. Its length varies from a sentence to several paragraphs, depending on the length of the analyzed text. Its number of key ideas also varies, depending on the number of important ideas in the text. The text, usually written but occasionally oral, can be either a complete selection or a passage from a selection.

Before they write a précis, many readers outline a selection. This helps them to distinguish between important and unimportant ideas. The important ideas usually appear within the first three levels of the outline. Rarely do they appear on the fourth level or lower, unless they make up an extremely detailed outline. In other words, the outline's main ideas, major supporting ideas, and minor supporting ideas present what is important.

They become the key ideas of the précis. The remaining ideas present what is unimportant. They are left out of the précis.

If, after outlining, a reader still has doubts about an idea's value, he can determine its importance by one question: "If this idea were left out, would the basic meaning of the selection be changed?" If the answer is "yes," then he knows that it must become a key idea in his précis.

As he starts to compose his précis, a writer often rereads the assigned selection and his outline of it. He does this to make sure he understands the author's tone and point of view as well as the order of his ideas. He neither rejects nor criticizes what he finds unacceptable. He works with what the selection gives. He does not change it to fit his précis. For instance, he makes sure his précis communicates the same humorous tone, expresses the same personal point of view, and presents the same logical order as the author's selection. His précis, in some ways, mirrors the selection.

In two ways, however, his précis differs considerably from the author's selection: wording and length. All key ideas, expressed as phrases, clauses, or sentences, are concisely reworded important ideas. All are, as much as possible, in the writer's own words. No quotations appear. No detailed examples follow. His précis only resembles the selection. It is not identical to it, being always shorter.

An example of a précis follows. It summarizes the important ideas of Lessons I and II. It presents them as key ideas.

> A formal topic outline presents main and supporting ideas in phrases and/or words. It benefits both readers and writers of analyses since its levels show the relative importance of grouped ideas. Whether facts or opinions, these grouped ideas are logically related by coordination or subordination, shown by a well-known system of symbols. All ideas on all levels make up a single whole, an organized plan. A reader should see quickly how the parts of the plan relate to the whole and to one another.
>
> When a writer incorrectly outlines, he mixes, overlaps, or improperly places the entries of an analyzed subject. To avoid these mistakes, he makes certain that each level's entries, of which there must be at least two, are related equals, based on one principle of classification.
>
> Whether all outline entries receive complete or partial coverage in a composition depends on the readers' needs and the writer's purpose. Often, the entries present the logical parts of the subject or the personal values of the writer.
>
> When outlining, a writer indents subordinate ideas and vertically lists coordinate ideas. When paragraphing, he relies on four types of conjunctions to show subordination and coordination. In both outlines and paragraphs, supporting ideas usually outnumber main ideas.
>
> A précis writer often outlines a text before he summarizes its important ideas in his own concise words. His summary reflects the author's attitude, voice, and method of organization.

This précis reduces the first fifteen pages to five paragraphs. It presents the "heart" of the lessons, giving only "bare-bone" facts and statements. Neither direct quotations nor examples of outlines appear. There are no exercises. It is short and to the point. In some respects, it is a miniature copy of the lessons. Its tone is instructive, as is the lessons', and its point of view is impersonal, relying on such words as *writer, reader, he*. No *I, me, my, you, yours* appears, since none of these words appear in the lessons' explanatory paragraphs.

Exercise D: Write a précis of a newspaper article, a pamphlet, a magazine article, a one act play, or a poem of no more than seventy-five lines.

Benefits of Outlines

Outlining does not assure excellent writing, but it does make writing easier. It provides a visual guide for orderly and purposeful thinking. It lets a writer see the logic, unity, and depth of his analysis at any moment.

Generally, a writer's first practice outline holds the many ideas he has collected by research or recollected by thought. The many ideas decrease in number and change order as he outlines more. In time, he ends up with a final outline of three or four main ideas in a definite order. To this skeleton of main ideas he adds some "meat"—reasons, quotes, stories, tales, etc. The "meat" becomes his major, minor, and distinctive supporting ideas, with their appropriate letters and Arabic numbers.

As part of the organizing process, an outline must remain a servant, not become a master. It must aid a writer. It must help him select and arrange well-worded ideas. Always, it should undergo change before he writes. Never should it enslave him, just because it holds a few of his original ideas.

Exercise E: From memory, make an outline of the contents of Lesson 1. Do not look at the outline on page 1 until you have finished your own. For completeness and correctness, how does your outline compare with the one on page 1?

Exercise F: Make one sentence out of each group of three sentences. Do this exercise orally or in writing, using coordinators. (Rewrites are on p. 240.)

1. Linda ate. Belinda ate. Melinda ate.
2. Mr. Amble walks his dog after breakfast. Mr. Amble walks his dog after lunch. Mr. Amble walks his dog after dinner.
3. I despise shallow thinkers. I dislike sloppy writers. I loathe poor listeners.
4. Is your design clear? Is your design correct? Is your design complete?
5. Stan ran. Alan ran. Callahan ran.
6. Our teacher hopes to visit Paris. Our teacher hopes to visit London. Our teacher hopes to visit Madrid.
7. Sue clapped. Sue whistled. Sue stamped.
8. Sharon's diet requires chicken. Sharon's diet requires fish. Sharon's diet requires veal.
9. Oregon borders California. Nevada borders California. Arizona borders California.
10. Some wrestlers have thick necks. Some wrestlers have massive shoulders. Some wrestlers have bulging biceps.
11. Greg cried. Meg cried. Peg cried.
12. Do his lines express shock? Do his lines express disappointment? Do his lines express sadness?
13. Carl adores Carla. Carl idolizes Karen. Carl dotes upon Carol.
14. I read novels. I memorize poems. I perform in plays.
15. The guard stopped the quarterback. The tackle stopped the quarterback. The end stopped the quarterback.

Exercise G: On paper or on the chalkboard, combine the listed sentences to form two short paragraphs. Use conjunctions to combine the sentences' thoughts. (Teacher, see p. 241.)

Colleen is a college student.
Colleen is a fashion model.
She is fairly thin.
She is rather attractive.
She wants to remain thin.
She watches her weight.
She models every afternoon.
Colleen studies every night.
She fails many tests.
She does not lack initiative.
She does not lack intelligence.
She lacks sleep.
She lacks rest.
She models every evening.

Exercises H: If you can't remember the subordinators on page 13 as 5 W's and 4 T's, create your own memory aid. For example, make an acronym from different subordinators.

after	if	unless
as	in order that	until
as if	lest	whatever
as long as	provided	whenever
because	since	whereas
before	so that	whereby
forasmuch as	than	wherever
how	that	whether

Exercise I: On pages 13, you learned four types of conjunctions. For each sentence, identify two types of conjunctions. (The conjunctions are underlined.) Write your answers in the blank spaces.

1. Nor does it exclude teachers, policemen, and doctors.
   coordinator coordinator

2. He neither rejects nor criticizes what he finds unacceptable.
   correlatives subordinator

3. But as she talks, she refers to only eight groups of objects.
   coordinator subordinator

4. He should not be surprised, therefore, to see poets labeling people "icebergs" and "acquaintances."
   conjunctive adverb coordinator

5. But whether few or many, the ideas must have a single basis of classification.
   coordinator correlatives

(**Teacher:** Students should notice that commas almost always set off *therefore* in this book, even when it modifies only a word. This stylistic device should help them see the logic of a paragraph's ideas or the logic of a paragraph's evidence.

Students should also notice that in paragraphs a negative word, usually *not*, precedes the coordinator *nor*, which can mean "and not," "or not," or "also not.")

Lesson III—Applying the ROAM Method

Observations about Usage

Incorrect usage hinders communication. Successful writers and speakers know this, so they carefully select their words. They are careful with both small and large ones. Some small ones that receive their attention are listed here.

a, an Before consonants (except silent **h**) and before **u** (sounded as **yoo**), **a** is used: a bee, a fly, a halo, a ham, a unit, a usage error. Before vowels and silent **h, an** is used: an ant, an egg, an honor, an hour, an uncle, an unlikeness. If consonants and vowels begin a series, each word must have **a** or **an** before it: Do you judge her a poor, an average, an excellent, or a perfect artist? Rewriting the sentence can eliminate the **a, an** problem: As an artist, is she poor, average, excellent, or perfect?

and etc. **Etc.** is an abbreviation of the Latin phrase *et cetera* (and other things). To write **and etc.** is to repeat **and** needlessly: **and and other things. Etc.** should be used only after several items in a series have been identified: A professional can be an accountant, an architect, a lawyer, a minister, a nurse, etc. If critics object to **etc.** at the end of a sentence, **such as** can be used in the middle of it: We make loans to professionals, such as accountants, architects, lawyers, ministers, and nurses. Some critics believe **etc.** should end a series of things only, not persons.

each, every, each and every **Each and every** is wordy, even for emphasis. Each decision brought surprises. Every cup has ice.

of the **Of the** is often wordy: all of the, each of the, some of the All snapped to attention. Each donor gave gladly. Some alumni prefer jazz. **Of the** is correct in half **of the** class or one-third **of the** students.

thing(s) A more precise word can often be substituted for **thing(s)**. Pete likes potato things and corn things. Pete likes potato chips, potato skins, corn chips, and corn sticks.

Recognition Test: Underline a usage error in each sentence.

1. The following are appropriate visual aids: charts, maps, diagrams, tables, graphs, models, and etc.
2. Does your brother want to become a actor?
3. All of the cookies must be sold by April 10.
4. Sharon found things in the attic.
5. We saw a elephant and a monkey at the zoo.
6. Each and every guest must check out by noon.
7. Did you correct things in this research report?
8. Each of the sentences needs a subject and a verb.

9. Mrs. Snyder received a check for the water damage done to her rugs, chairs, drapes, books, and etc.
10. Give to a charity, a church, or a alumni association.

Observations about Punctuation

Punctuation helps readers. It prevents the misunderstanding of ideas and the misreading of details. It appears as indentions in outlines and paragraphs and as marks in words, phrases, and clauses.

Ten observations about three marks follow.

PERIOD

1. A period ends a sentence that declares a fact or an opinion: Seals swim. He's nothing but a cast-off. A period also ends a sentence that gives a command: Grab the rope. Read page 60.

2. For the first four levels of a number-letter outline, a period is placed after each number or letter. Beginning with level five, parentheses are used, not periods. (See the "Table of Contents" on page 41.) In a decimal outline, a period serves as a decimal point. (See page 5.)

3. Three periods (...), called an **ellipsis**, show words have been left out of a quotation. If ellipsis dots appear at the end of a quoted sentence, a fourth mark should follow. The mark can be an exclamation point, a question mark, or another period: "The text, usually written but occasionally oral, can be...." If ellipsis dots shorten a quoted paragraph, they can be placed at its beginning, in its middle, or at its end. An ellipsis in the middle of a paragraph may have other punctuation to its right or left. (See page 163.)

4. A period follows most abbreviations. Mr. John T. King; Messrs. Brown and King; Mrs. Sheila Landeau; Mmes. Landeau and Jordan; John T. King, Sr.; St. (Saint), (Street), (Strait); p. (page), pp. (pages); vs. (verse), vss. (verses); l. (line), ll. (lines); ch. (chapter), chs. (chapters). Some abbreviations have no periods: CIA, FBI, KGB, ROTC, UN, CA, GA, PA, VA, WA. The last five items are abbreviations for states, acceptable to the US Postal Service.

COLON

1. A colon introduces a series. Often ***the following*** or ***as follows*** prepares the reader for specific items. Ryan bought the following at Willie's Corner Store: cheese, ice cream, milk, sugar, and sardines. Ordinarily, a complete thought comes before a colon.

2. A colon introduces an example. It tells a reader to expect more information, to continue reading. (A careful reader has already observed the colon introducing illustrative examples in the usage section and in this punctuation section.)

PARENTHESES

1. Parentheses (also called ***parenthesis marks***) enclose information that can be omitted from the thought of a sentence. (The rule you just read shows four words parenthesized as extra information in a sentence.)

2. Parentheses enclose information that can be omitted from a paragraph. The enclosed information does not change the subject being explained. In this book, observation questions and observation statements appear within parentheses. They point out what a reader should observe. They do not affect the content of the paragraphs.

3. Parentheses enclose cross-references. (Reread page 56.) (See Diagram 6.) They also enclose research citations that show an author and a copyright date (Hale, 1987).

4. In a number-letter outline, parentheses first appear on level five.

Observation Test: Some punctuation is missing from the following sentences. Orally, identify where colons, question marks, parentheses, and periods should be placed; and then explain why you chose the mark(s).

1. Let me see you before you leave.
2. My reason for failure was obvious: I didn't study.
3. The library committee (Messrs. Lamb, Wright, Kim and Mmes. Wood, Reid, Rose) could not agree on which reference books to buy.
4. Mr. Cooper owned twenty-six cars in thirty-six years.
5. With the stadium filled, exactly at eight o'clock, Ray Charles began, "Oh, say can you see...?"
6. Graphs appear on pp. 6, 8, 13, and 15.
7. Travis and Davis go to Florida for three reasons: climate, beaches, and fishing.
8. From her retirement checks (one from the government and one from Xerox) Fay contributes one-third to local charities.
9. Will Colonel Paul F. Carter, former NASA spaceman, speak at our graduation?
10. St. Mark's Methodist Church has four ministers.

Observations about Repetition

Repetition gives emphasis to a thought. It makes a thought noticeably important. The repeated thought is thrust toward the reader's mind. To add to its force, a writer may repeat sounds and rhythms as well as words. When he does, his repetition becomes artful. The important thought then becomes even more noticeable, more obvious, when read.

Repetition gives coherence to a sentence. By repeating
conjunctions (*and, or, if, as, when, unless*, etc.),
personal pronouns (*he, she, its, we, our, them*, etc.),
relative pronouns (*who, whom, whose, which, that*),
demonstrative pronouns (*this, that, these, those*), and
indefinite pronouns (*each, all, some, many, none*, etc.),
a writer moves an idea logically and grammatically within a sentence and from sentence to sentence. The movement is smooth only if he tightly glues (coheres) his sentences' parts correctly.

Repetition gives unity to a paragraph. By repeating a key word (or phrase) a writer helps a reader to identify a paragraph's main idea. The key word's presence in almost every sentence holds the reader's attention to the main idea. Occasionally, a writer repeats synonyms or images associated with the key word rather than repeat the key word itself. He may even repeat different forms of the key word.

Repetition gives clarity (clearness) to a writing. A word in the last sentence of a paragraph may be repeated in the first sentence of the next paragraph. The repeated word hooks the two paragraphs, clearly showing the reader a definite link between their main or supporting ideas.

(Observe that each topic sentence repeats certain words: "Repetition gives...to a...." This is one way to begin paragraphs.)

Scattered through Lessons I and II are examples of these four functions of repetition:

Emphasis: *Main ideas* appear near Roman numbers.
Level one holds the *main ideas*.
The main parts present the *main ideas*.

Coherence: *He* neither rejects nor criticizes what *he* finds unacceptable.
If *she* decides to become more specific, *she* can.
If *they* do not change, *they* are still serving *their* original purpose.

Unity: When completed correctly for a composition, a final outline presents a definite arrangement of *drawers* in vertical file cabinets. Sometimes the composition's subject determines the order of the *drawers* (ideas) for all cabinets (levels). All *drawers* then have assigned slots. They resemble the fixed events of a novel's plot or a scientist's experiment. They cannot be carelessly placed. *Drawer* one must come before *drawer* two; *drawer* two, before *drawer* three; and so forth. Each *drawer* has a designated place.

Clarity: Often, subordinates are called *unequal ideas*.
Unequal ideas are always indented.
His précis, in some *ways*, mirrors the selection.
In two *ways*, however, *his précis* differs considerably.

Observations about Association

Associations suggest connections. One sight, one sound, one smell suggests another sight, sound, or smell; or one sign, one symbol, one sequence suggests two or more signs, symbols, or sequences. Sometimes the connections are known only to oneself, never having been shared with anyone else. At other times they are well known because of their frequent repetition: life and death; smoke and fire; thunder and lightning; red, yellow, green; past, present, future; one, two, three, four; a, b, c, d.

These examples show that associated parts can appear in pairs or in series. Each pair has two parts; each series has at least three parts.

In a written report, associated parts may be arranged horizontally, as in a sentence or paragraph; vertically, as in an outline or acronym; or diagonally, as in a drawing or picture. In most instances, the associated parts emphasize a comparison, a contrast, or a common element. A comparison highlights similarity or sameness; a contrast, dissimilarity or

difference; a common element, nearness or togetherness.

(**Teacher:** These paragraphs and the following sentences show students that words and/or punctuation can keep associated parts together yet separate.)

Comparative Associations

Leo looks like a lion.
Seth is as slow as a sloth.
Jan lost his money gambling; so too did Jana.
In politics and religion, both Juan and Juanita actively participate.
After fifty years of marriage, Mr. and Mrs. Hill think alike.
Jim's truck and Tim's car are equal in power.
Is Glen smarter than Glenda?

Contrasting Associations

Carrie, not Larry, is an honor student.
Ollie went to a garage sale; however, Molly refused to accompany him.
Glasses and cups vary in size.
Not the younger boy but the older boy was suspended.
When the alarm clock rings, I'll get up; but Lyle will probably stay in bed.
Sandy trusts people; Randy distrusts them.
Van visits occasionally; Vanessa never.

Common Element Associations

Is man a thinking-feeling-acting-believing organism?
Three of my neighbors—Bob, Rod, and Todd—will spend spring break in Panama City.
Georgia borders five states: Alabama, Florida, South Carolina, North Carolina, and Tennessee.
Stan grabbed the Sports Section of the paper; Fran, the Food Section; Joseph, the Comic Section; and Josephine, the Classified Ads.
Must a faculty member be the advisor-editor of the school's newspaper?
If Kate brings some bait and if Paul brings a pole, I'll soon be fishing at my favorite hole.

With words, punctuation, rhyme, rhythm, repetition, or a combination of these, a writer calls attention to associations in his sentences. A reader not noticing these various elements may fail to grasp a sentence's content or style.

(Using these twenty sentences as models, write, for homework, ten original sentences that have associations in them. Write seven sentences with paired parts and three sentences with seriated parts. Do you know the meaning of *seriated*?)

Associations can also make up entire paragraphs. On pages 5 and 6, an outline is compared to a room containing a few vertical file cabinets. On page 12, a surgeon's analysis of the hands is compared and contrasted with a baseball coach's. Each paragraph's style makes the associations easy to identify and easy to follow.

When a writer develops an extended comparison between two unrelated items, as was done with the outline levels and the file cabinets, he creates a figurative analogy. This kind of analogy stimulates his readers to imagine a similarity between two items that have

no real similarity. They see items being compared that are not ordinarily associated with each other.

Observations about Memorization

Daily, memorized information saves a person time. He doesn't have to pull out his wallet every time someone requests his name, address, phone number, or social security number. Nor does he have to check a book every time he has to spell, apply a formula, perform at a keyboard, or turn an ignition key. Memorized information serves him well. It makes life easier. His life, among other things, consists of a storehouse of useful information, practiced skills, and developed habits, all a result of repetition, association, and observation.

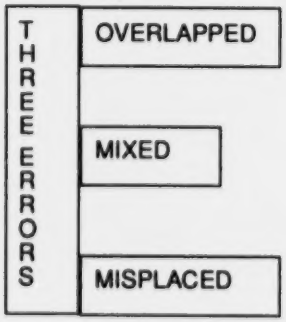
Memorized information is as much a part of a student's academic life as it is his parents' everyday life. It helps him to communicate, calculate, and evaluate daily in the classroom. With a memorized alphabet, a memorized formula, a repeated process, a repeated grammatical pattern, or a practiced method of problem solving, he consistently makes learning easy for himself. He masters subject matter quickly by using memorized information correctly.

Not everyone can successfully apply memorized information. Tests and new material panic some. For these learners, visual aids are necessary. They help them recall what has been studied, making the daily transfer of memorized information easy. Studying then becomes associated with both words and drawings.

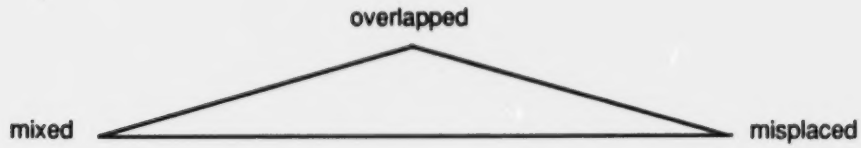
Visual aids, of course, take many forms: diagrams, charts, graphs, tables, maps, cartoons, models, etc. The best form helps the most, probably changing from assignment to assignment. It will show horizontal, vertical, or diagonal relationships, sometimes separately, sometimes jointly. The four-level outline of page 1, for example, shows both vertical and diagonal relationships. The equal ideas relate vertically. The unequal ideas relate diagonally, like steps.

Making a visual aid is a creative opportunity. It allows one, as a conscientious learner, to adapt memorized information to one's own interest and background. It personalizes learning.

For instance, if one knows he has trouble remembering the three errors he must avoid in his outlines, he may draw a big E—standing for errors—to help himself recall each.



Or one may associate the errors with a triangle, a three sided geometric figure.

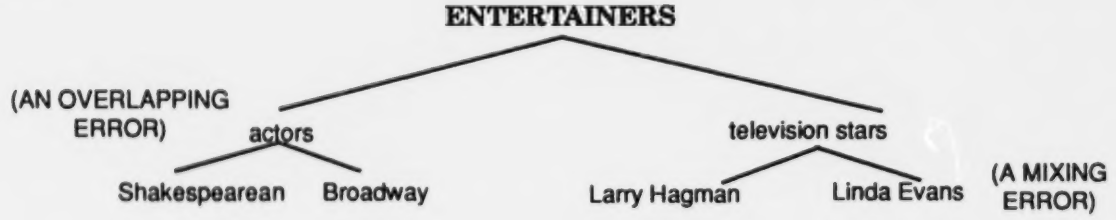


If neither aid helps, one may decide to use a vertical acronym:

MIXED
OVERLAPPED
MISPLACED

That one remember the three errors is important. How he remembers them is unimportant. Any form of visual aid is acceptable.

A visual aid can also serve as a check on one's learning. For instance, before turning in a final outline with a classification composition, one can check his analysis with a hierarchical diagram. The diagram will help him detect early outlining errors since it also has levels.



Actors and television stars overlap on level one. One group does not have actors only; the other group does not have television stars only. For some actors are television stars, and some television stars are actors. Each group has some of the same entertainers. This creates an overlapping error.

The four entries of level two show a mixing error. Two kinds of theatrical productions (Shakespearean and Broadway) are mixed with two named performers (Hagman and Evans). Two of the four entries would have to be changed to give all a single basis of classification, a single emphasized fact.

Knowing that outlines are like hierarchical diagrams and filing cabinets may help one to keep errors from the final outline that accompanies his composition or speech.

Observation Test: Put an X between identical items.

alumni	___	alumnae
GA	___	GA.
neither...nor	X	neither...nor
précis	X	précis
Mr. and Mrs. Cox	___	Mrs. and Mr. Cox
Roman	X	Roman
observance	___	observation
professionals	___	proffesionals
$1000.00	X	$1000.00
outline	X	outline
heteronym	___	hetoronyms
Jack Jones, Jr	___	Jack Jones, Jr.
(Who can tell?	___	(Who can tell?)
coordinator	X	coordinator
163420348	___	163-42-0348
basis	___	bases
p. 6	___	p 6
acquaintance	___	aquaintance
"Go now!"	___	"Go now."
MAMA HITS.	___	MAMA HITS

Association Test: On the line before each sentence, write the number of the item that matches with it.

1. balance
2. classification
3. conjunctive adverbs
4. coordinators
5. correlatives
6. decimal outline
7. division levels
8. indention
9. logical order
10. main ideas
11. misplaced entries
12. mixed entries
13. number-letter outline
14. overlapping entries
15. personal relationship
16. précis
17. subordinators
18. supporting ideas

17 a. These words show an unequal relationship between clauses.
13 b. Periods appear after Roman and Arabic numbers as well as capital and small case letters.
11 c. You have not subordinated each small group to its proper large group.
18 d. These outline listings are often called major and minor.
3 e. The acronym MAMA HITS helps us to remember these words.
9 f. With this, a writer presents well-known or little-known parts of a topic.
14 g. Outline entries represent more than one particular group.
5 h. Expect these conjunctions to always be paired.
6 i. Decimal points line up with each other.
12 j. Outline listings without a single basis of classification cause confusion.
16 k. Expect key ideas to present a text's important ideas.
4 l. The acronym FAN BOYS represents these words.
10 m. These listed entries appear closest to the paper's left margin.

Observation Exercise: Do not read the following questions. Your teacher will. They pertain to classification, pointing out how students can be grouped. Record your answers on paper. Spell the answers. Do not write numbers. For some questions, you may have to raise a hand, particularly if you are not seen well by all students.

How many students are

1. identical twins?
2. black females?
3. wearing a tie?
4. left handed?
5. chewing gum?
6. wearing a printed T-shirt?
7. wearing sneakers?
8. wearing jeans?
9. red haired, either natural or dyed?
10. recording their answers with a pen?
11. wearing eye glasses, not contact lenses?
12. wearing a white shirt or a white blouse?
13. sitting with both feet on the floor?
14. wearing an earring or earrings?
15. wearing a finger ring or finger rings?

Note-taking and Observation Exercise: Do not read the following paragraphs. Your teacher will explain them, using either a chalkboard or an overhead projector to present their contents, particularly the examples. Take notes on what you see and hear. If necessary, your teacher will repeat the presentation.

A simple sentence expresses one complete thought. It has only one subject-verb unit. When part of the unit is unstated, the sentence is called an **elliptical construction,** or an **elliptic**. The unstated part may be a word or a word group. One unstated part or all stated parts can give the simple sentence at least ten forms.

In the following sentences, a subject is underlined, a verb is italicized.

1. *Read*! (*You* is the unstated subject in this elliptical construction.)
2. Bill *reads*.
3. *Does* Bill really? (*Read*, part of a verb phrase, is unstated in this elliptical construction.)
4. *Read* and *study*! (*You* is the unstated subject in this elliptical construction.)
5. You and Bill *read* and *study*.
6. *Do* you and Bill *study*?
7. *Do* you and Bill *read* and *study*?
8. Ben Fox and Ed Cox *sell* tires.
9. Ben and Ed *buy* cars and *sell* tires.
10. *Do* Ben Fox and Ed Cox *buy* cars and *sell* tires?

As a complete thought, each simple sentence (also called an **independent clause**) begins with a capital letter and ends with a period, a question mark, or an exclamation point.

A compound sentence expresses at least two complete thoughts. In doing so, it has two subject-verb units, one on each side of a coordinator. The first thought begins with a capital letter and ends with a comma. The second thought begins with a coordinator and ends with a period, a question mark, or an exclamation point. (Do you remember the seven coordinators as FAN BOYS?)

Shannon groaned, but Sheena screamed.
Who knows, and who cares?
I can't, yet I must!

To compose a subject-verb unit for each sentence, a writer, of course, must know what a subject and verb are. But what if he doesn't? What should he do? He should apply this simple test. (It works most of the time.) He should place *I, you, someone, it, they*, or a name before a word. If the two words make a complete thought, he knows he has written a sentence: *I exist. You stay. Someone cares. It climbs. They eat. Paul hurts.* Each sentence has the required subject-verb unit. The first word is the subject; the second word is the verb.

Even though a two-word sentence expresses a complete thought, it lacks details. Readers want more information. The information does not have to be added to a second subject-verb unit to increase the sentence's details.

They eat.
They eat at Jake's.
They eat at Jake's after school.
They eat at Jake's after school for less than $6.00.
They eat at Jake's after school for less than $6.00, buying a large cheeseburger and a large milkshake.

The last four sentences are simple, not compound. They are like *They eat.* They do not have another subject-verb unit after *eat*, only added words. No added word can have *I, you, someone, it, they,* or a name placed in front of it to create another complete thought. *I at, you Jake's, someone after, it school*, etc. are only two-word expressions. They communicate no clear meaning. They express no complete thoughts as subject-verb units.

When a writer identifies a sentence as simple or compound, he is focusing on its structure, how it's put together. He wants his readers to notice the parts or the units that make it up. He may emphasize the subject(s) and predicate(s) that compose it or the clauses, phrases, words, or parts of speech that form it. He may even decide to emphasize the combined parts within a unit, calling it a **subject-verb unit.**

Recognition Test: Place X before each word or word group that expresses a complete thought.

1.	( )	students everywhere	9.	( )	rhythmic beats
2.	( )	books	10.	( )	my first impression
3.	( )	jumping up and down	11.	(X)	write well
4.	(X)	wait	12.	( )	what if
5.	(X)	describe imaginatively	13.	(X)	listen
6.	( )	a loud-mouth player	14.	( )	coming soon
7.	( )	traffic	15.	( )	mood
8.	(X)	mark my word	16.	(X)	keep searching

Recognition Test: For each number, 1-15, choose three items from those listed below. Be sure the three items share a common element, that is, have a single emphasis.
For example: colon period parentheses
These three words name punctuation marks.

Alabama	executive	legislative	poems
anti-Russian	FBI	memorize	pro-Israel

apple	Feb.	Messrs.	quarter
banana	Florida	misplaced	recognized
Bill	FSLIC	mixed	stories
black	Georgia	Mr.	surfing
boating	Greek	Mrs.	swimming
brown	green	nickel	un-American
CIA	Hebrew	Oct.	Will
Dec.	Jill	overlapped	
dime	judicial	pear	
emphasize	Latin	plays	

1.	Alabama	Florida	Georgia
2.	anti-Russian	pro-Israel	un-American
3.	apple	banana	pear
4.	Bill	Jill	Will
5.	black	brown	green
6.	boating	surfing	swimming
7.	CIA	FBI	FSLIC
8.	Dec.	Feb.	Oct.
9.	dime	nickel	quarter
10.	emphasize	memorize	recognize
11.	executive	judicial	legislative
12.	Greek	Hebrew	Latin
13.	Messrs.	Mr.	Mrs.
14.	misplaced	mixed	overlapped
15.	plays	poems	stories

(**Teacher**: Students must learn early to repeat and to vary for rhythmic emphasis. When mixed properly, repeated sentence forms and varied sentence beginnings help them see the effect of words and punctuation in artful parallels.)

Lesson IV—Review Exercises and Tests

Exercises and tests in this book can be done as individual, group, or class assignments. Some can be done orally. After several assignments are done, one should be ready to write similar exercises and design similar tests, using those in the lesson(s) as models. Taking tests, writing exercises, and making tests should help one to learn both the skills and the subject matter of English.

1. Write ten simple sentences, each with only a rhyming subject and verb: Pat chats. Pete cheats? Jake rakes. Gail sails. Miles scowls. Ron cons? Ray pays.

2. Add words to the ten sentences of Exercise 1, but do not make the sentences compound. The added words do not have to rhyme. Use a coordinator (one of the FAN BOYS) in at least four of the ten sentences. (Teacher, see p. 241.)

3. Write ten simple sentences, each with only a rhyming verb and noun, in that order: Tell Nell. Seat Pete. Fail Gail!

4. Add words to the ten sentences of Exercise 3, but do not make the sentences compound. The added words do not have to rhyme.

5. Write ten simple sentences made up of a rhyming verb and noun, in that order, with a comma between them: Hide, Clyde. Go, Joe! Swim, Jim! Kick, Nick! Hasten, Jason!

6. For each sentence, use context to determine which word you should underline.
   a. Have you (consider, considered, consideration) the interests of your readers?
   b. I am (outline, outlined, outlining) three chapters for tomorrow.
   c. Did you (divide, dividing, division) the main idea into three or four supporting ideas?
   d. I'll be (present, presenting, presentation) my analysis later.
   e. Work on your (analyses, analytical, analyze) skills.
   f. Do you (coordinate, coordinating, coordination) a minor supporting idea with a major or a minor supporting idea?
   g. This outline does not (example, exemplified, exemplify) correct classifying and dividing.
   h. Are you (observance, observant, observation)?
   i. Be (emphasis, emphasize, emphatic)!
   j. Recent evidence may affect the (develop, developed, development) of my main ideas.
   k. Our teacher (illustrates, illustrating, illustrative) difficult outlining principles with down-to-earth examples.
   l. To be (effect, effective, effectively), be concise.
   m. I notice several (omit, omitted, omissions) on your answer sheet.

(Did you observe that no sentence begins with *the*?)

7. Write ten original sentences. Use words from Exercise 6 that are not underlined.

8. Readers do not have to use a dictionary to learn a word's meaning. They can use its context, that is, the words before or after it. Prove to yourself that you have learned meanings by context. Match the words of COLUMN A with those of COLUMN B.

	COLUMN A		COLUMN B
b	1. analyze	a.	argue
g	2. classify	b.	break down
f	3. collect	c.	dented in
n	4. concise	d.	equal
d	5. coordinate	e.	example of
i	6. emphatic	f.	gather
h	7. equine	g.	group
k	8. exclude	h.	horse
e	9. exemplify	i.	important
c	10. indented	j.	incomplete
l	11. omit	k.	keep out
j	12. partial	l.	leave out
m	13. resemble	m.	look alike
a	14. squabble	n.	short and to the point
p	15. subordinate	o.	straight up and down
o	16. vertical	p.	unequal

9. Select a chapter from a course textbook and then outline it in preparation for the next test in the course.

10. Develop an outline from the following items, showing correct classification and levels. Your outline will differ from the other students', depending on the items used.

ABC	hand movements	radio
AM radio	listener	receiver
actor	magazines	sermon
advertisement	media	signs
audience	NBC	Spanish
body language	newspapers	speaker
broadcasting	Newsweek	spoken language
CBS	New York Times	telecable
commercial	nonverbal	telephone
communication	observer	Time
electronic	oral	transmitter
entertainment	PBS	verbal
FM radio	politician	Wall Street Journal
facial expressions	print	words
French	public speaking	written

11. Listen to a sermon, an inspiring talk, a political debate, or an assembly speech. (A radio or TV speech is acceptable.) Identify the main ideas and supporting ideas. Make an outline of the speech. Would you change any of the coordinating or subordinating ideas? If so, write an outline that you believe is more representative of what the speaker said.

12. First, break up into groups of no more than four. Then, write a group outline for a speech that has both main and supporting ideas. Next, exchange the speech outline for another group's. Now, evaluate the switched outline for correct form, coordination and subordination, and analysis. Finally, return the outline to its original group with your written evaluation.

13. What major difference do you observe between the instructions of Exercise 11 and Exercise 12? Introductory words identify the five steps in Exercise 12.

Test: Write or circle the letter of the best answer.

1. A word in a paragraph has a context when it has other _____ around it.
   a. facts
   b. opinions
   c. quotations
   (d.) words

2. Another way to refer to classifying is to speak of _____
   a. coordinating and subordinating.
   (b.) grouping and naming.
   c. including and excluding.
   d. ordering and changing.

3. Indented ideas are _____ ideas.
   a. formal
   b. main
   c. opinionated
   (d.) supporting

4. Lesson I gives information about _____ outlines.
   (a.) formal written
   b. informal spoken
   c. long sentence
   d. short sentence

5. Main ideas present _____
   a. mixed large groups.
   b. mixed professional groups.
   (c.) separate large groups.
   d. separate professional groups.

6. As an equal partner a main idea must be _____
   (a.) coordinated with another main idea.
   b. coordinated with a supporting idea.
   c. subordinated to another main idea.
   d. subordinated to a supporting idea.

7. To be coordinate is to be _____
   (a.) equal.
   b. major.
   c. minor.
   d. unequal.

8. An athlete on a playing field cannot be be a(n) _____
   a. acquaintance of other players.
   b. *homo sapiens* among other players.
   c. senior in high school.
   (d.) spectator in the stands.

9. *Homo sapiens* is most frequently used by _____
   a. accountants.
   b. architects.
   (c.) biologists.
   d. policemen.

12

10. *Homo sapiens* refers to _____
    a. men only.
    (b.) men and women.
    c. objects only.
    d. women only.

11. Alumni are _____
    a. ideas.
    b. outlines.
    (c.) people.
    d. topics.

12. Alumni are associated with _____
    a. factories.
    b. farms.
    c. restaurants.
    (d.) schools.

13. The word *a*, not *an*, comes before the word _____
    a. alumni.
    b. engineer.
    c. operator.
    (d.) pilot.

14. The plural ending of *analysis, basis,* and *parenthesis* is _____
    (a.) es.
    b. i.
    c. tion.
    d. tive.

15. All levels in an outline _____
    a. are alphabetized.
    b. express main ideas.
    (c) have a single basis of classification.
    d. show overlapping.

16. At least_____ items will be equal on level one if it has an even number of items.
    (a.) two
    b. four
    c. six
    d. eight

17. Students wanting to learn more about Roman and Arabic numbers would read _____ books.
    a. comic
    b. law
    (c.) math
    d. travel

18. Which is a Roman number?
    a. A
    b. 1:40
    c. 1.4
    (d.) IV

19. Which is a fact about a précis?
    a. It emphasizes subordination.
    b. It includes only short direct quotations.
    c. It lengthens a selection.
    (d.) It summarizes a selection.

20. Which is a fact about conjunctions?
    a. They express feeling.
    (b.) They connect.
    c. They establish opinions.
    d. They identify facts.

21. Which conjunctions emphasize differences?
    a. although, moreover, not only...but also
    (b.) but, instead, yet
    c. consequently, for, why
    d. either...or, therefore, though

22. The car was a dream, a sleek new machine
Parked safely in front of the school.

Which is an acceptable précis of these two lines?
(a.) A terrific new car is parked at school.
b. A school dream about a parked machine comes true.
c. New cars are sleek machines when parked at schools.
d. New cars should be safely parked.

23. Which is the correct abbreviation for *page?*
(a.) p. (small case) c. pg.
b. P. (capital) d. PG.

24. Which would be the largest number in a decimal outline?
a. .01 c. 1.01
b. 1.0 (d.) 10.01

25. If an outline has three main ideas and each main idea has three supporting ideas, what is the total number of ideas in the outline?
a. six (c.) twelve
b. nine d. fifteen

The following paragraphs are designed (1) to teach you English fundamentals, (2) to help you apply and transfer what you are learning, and (3) to prepare you for various standardized test items. When you finish each test, reread and restudy the paragraphs and test items. You may be questioned later about the test(s) or be directed to make up a test for yourself. You may even be required to write paragraphs, perhaps urged to use the book's paragraphs as models.

The directions before each Comprehension Test recommend one way to take the test. You may prefer another, such as looking over the test items before reading the paragraphs. Whatever method helps you to improve your accuracy and test-taking speed, use it.

Read these paragraphs, and then circle the letter of the best answer to the sentences that follow. (**Teacher:** These paragraphs exemplify one type of informative writing, classification.)

Three punctuation marks stop all sentences: a period, a question mark, or an exclamation point. These marks let a reader know that a sentence has ended and that it has a specific function. Its function depends on the writer's purpose for expressing himself: to declare, to command, to question, or to exclaim.

Since the three marks serve four purposes, a reader must be careful how he reads a sentence ending with a period. For a period can end either a declared statement or a command. Each remaining mark, on the other hand, serves a single purpose. The question mark stops a sentence expressing a question. The exclamation point stops a sentence expressing strong emotion.

In English class, *declarative, imperative, interrogative,* or *exclamatory* describes a sentence's function. These are special terms for declaring, commanding, questioning, and exclaiming. Teachers use them to help their students recognize the writer's purpose for composing each sentence, mainly emphasizing the end punctuation mark. They do not use these terms to describe a sentence's structure. Four other terms do that: *simple, compound, complex, compound-complex.*

A. What is the main idea of these paragraphs?
   a. A sentence's structure can be described.
   (b.) End punctuation marks serve a purpose.
   c. Teachers help students.
   d. Writers use special terms.

B. Which is the quickest way to identify a sentence's function?
   a. Learn the four special terms.
   (b.) Look at the punctuation mark that stops a sentence.
   c. Phone the writer of the sentence.
   d. Read a grammar book.

C. What is the purpose of an imperative sentence?
   (a.) to command
   b. to declare
   c. to exclaim
   d. to question

D. When interrogated, a criminal hears _____sentences.
   a. declarative
   b. exclamatory
   c. imperative
   (d.) interrogative

E. *Composing* in the third paragraph means
   a. ending a sentence.
   b. identifying a sentence.
   (c.) putting words together.
   d. reading words carefully.

F. How many colons appear in these paragraphs?
   a. one
   b. two
   (c.) three
   d. four

G. What follows each colon?
   a. a capital letter
   (b.) a series
   c. indention
   d. the letter *a*

H. What does the phrase on the other hand prepare a reader for?

a. applause
(c.) contrast
b. comparison
d. improvement

I. If a student uses I DIE to memorize the four functions of sentences, he is using

(a.) an acronym.
c. four consonants.
b. a heteronym.
d. four vowels.

J. There are _____ syllables in exclamatory.

a. one
(c.) five
b. three
d. seven

Read these paragraphs, and then circle the letter of the best answer to the sentences that follow. (**Teacher:** These paragraphs exemplify one type of informative writing, classification.)

The eight parts of speech are word classes. Grammarians use them to group words. All grouped words perform six functions: nouns name; pronouns substitute; verbs state; adjectives and adverbs modify; conjunctions and prepositions connect; and interjections express feeling.

Six functions, of course, do not equal eight parts of speech. The difference occurs because adjectives and adverbs, though both modifiers, affect different words and because conjunctions and prepositions, though both connectors, join only two of the same parts of speech. Adjectives affect nouns or pronouns; adverbs affect verbs, adjectives, other adverbs, or, occasionally, entire sentences. Conjunctions, particularly coordinators, join all parts of speech, even themselves; prepositions do not. They link only nouns or pronouns to other words in the sentence.

One must be careful not to confuse the eight parts of speech with their six functions.

A. Grammarians study
   a. games.
   b. gamma rays.
   (c.) grammar.
   d. grams.

B. Since the word *grammarian* names, it is a (n)
   a. adverb.
   b. interjection.
   (c.) noun.
   d. verb.

C. Which word can be substituted for Mary?
   a. he
   b. it
   (c.) she
   d. team

D. This means the substituted word is a (n)
   a. adjective.
   b. adverb.
   c. preposition.
   (d.) pronoun.

E. _____ teachers would most likely be grammarians.
   a. Art
   (b.) English
   c. Physical education
   d. Science

F. When teachers call a word a modifier, they are
   a. communicating their appreciation of the word.
   (b.) emphasizing its function.
   c. identifying its part of speech.
   d. wanting recognition as grammarians.

G. When adjectives modify, they
   (a.) change the meaning of nouns or pronouns.
   b. emphasize the spelling of nouns or pronouns.
   c. limit the punctuation differences between nouns or pronouns.
   d. vary the indented meaning of nouns or pronouns.

H. What percent of the parts of speech do the modifiers and connectors represent?
   a. 30%
   b. 40%
   (c.) 50%
   d. 60%

I. If someone knows four of the eight parts of speech, he knows _____ of them.
   a. 30%
   b. 40%
   (c.) 50%
   d. 60%

Read these paragraphs, and then circle the letter of the best answer to the sentences that follow. (**Teacher:** These paragraphs combine classifying and partitioning, two types of informative writing.)

A student can quickly identify a word's part of speech if he remembers one question: How is the word used in the sentence I'm analyzing? This question forces him to select one of its six functions: naming, substituting, stating, modifying, connecting, or feeling. Once the word's function has been determined, he can identify its part of speech.

If, however, he cannot speedily determine the word's function, he can slowly determine it by the process of elimination. This process helps him get rid of each function the word is not performing, if he begins with the most incorrect one. As he continues the process, he has fewer and fewer functions to choose from. Soon, only one of the six functions remains, which then helps him identify the word's part of speech. Of course, if the word's function is modifying, the student must choose between an adjective and an adverb. If its function is connecting, he must choose between a conjunction and a preposition.

A. A _____ probably wrote these paragraphs.
   a. beautician
   (b.) grammarian
   c. mathematician
   d. pediatrician

B. For these paragraphs, which statement is false?
   (a.) A student can always immediately determine a word's function.
   b. A student can question himself.
   c. Some parts of speech have a similar function.
   d. Some parts of speech have a single function.

C. How many colons appear in the first paragraph?
   a. none
   b. one
   (c.) two
   d. three

D. To identify a word's function by the process of elimination, a student begins with _____ choices.
   a. two
   b. four
   (c.) six
   d. eight

E. The process of elimination is like _____ in mathematics.
   a. addition
   b. division
   c. multiplication
   (d.) subtraction

F. _____ and function are similar in meaning.
   a. Determine
   b. Identify
   (c.) Perform
   d. Remember

G. In the second paragraph's last sentence, *and* is a
   a. conjunctive adverb.
   (b.) coordinator.
   c. correlative.
   d. subordinator.

H. How many questions are in the first paragraph?
   a. none
   (b.) one
   c. two
   d. three

Study the following incomplete outline. Then circle the best answer to the sentences that follow. (Two incorrect words appear.)

I. Types of public schools
   A. Elementary
   B. Junior High
   C.
II. Curriculums in public schools
   A. Academic
   B. General
   C. Vocational
III. People in public schools
   A. Cafeteria workers
   B. Custodians
   C. Principles
   D. Secretaryes
   E.
IV. Ways of financing public schools
   A. Gifts
   B. Lotteries
   C. Taxes
      1. Local
      2.

A. For the outline to be complete, _____ , _____ , _____ should be included as the missing items.
   a. College, Professors, Gambling
   b. Parochial, Policemen, Property
   c. Private, Students, Sales
   (d.) Senior High, Teachers, State

B. This is a _____ outline.
   a. paragraph
   b. sentence
   (c.) topic
   d. word

C. This is a _____ outline.
   a. decimal
   b. decimal-letter
   c. number-decimal
   (d.) number-letter

D. There are
   (a.) four main ideas.
   b. four major supporting ideas.
   c. four minor supporting ideas.
   d. four distinctive ideas.

E. All main ideas show
   (a.) classifying.
   b. mixing.
   c. overlapping.
   d. remembering.

F. This outline has _____ levels.
   a. one
   b. two
   (c.) three
   d. four

G. This outline has only two _____numbers.
(a.) Arabic
b. fractions
c. Roman
d. percentages

H. _____, not *principles*, refers to people in a school.
a. Princes
b. Princelings
(c.) Principals
d. Principalities

I. _____, not *secretaryes*, is the the correct spelling.
a. Secrateres
b. Secrateries
(c.) Secretaries
d. Secreteryes

J. Cafeteria workers are associated with
a. films.
(b.) foods.
c. lawns.
d. libraries.

K. A _____ tax is limited to one town.
a. federal
b. interstate
(c.) local
d. state

L. Which is not a fact about this outline?
a. All entries on level two are alphabetically arranged.
b. All entries on each level have a single basis of classification.
c. Each level has coordinate ideas.
(d.) Each level is one inch from the left margin.

M. Which is false about an outline's main ideas?
a. They appear on level one.
b. They are coordinate ideas.
(c.) They are subordinate ideas.
d. They can have subordinate ideas.

Write your own Comprehension Test. Use any of the three in this lesson as a model, pp. 34-37. Be sure the content of the paragraph(s) comes from Lessons I-III. Have at least eight multiple choice questions (or statements) below the paragraph(s).

Rewrite the paragraphs of one of the three Comprehension Tests so that a sixth grader can understand them. To check your usage and punctuation, refer to pages 18-20. Did you use the colon for conciseness?

(**Teacher**: Students should observe that this book, in its text and tests, illustrates concise writing by words and punctuation: elliptics, appositives, parallels, participles, colons, apostrophes, hyphens, dashes, italics, quotations, active voice verbs, and action verbs.)

Lesson V—Helpful Analyses

The ROAM method relies on Repetition, Observation, Association, and Memorization.

I. Advantages of classifying and dividing information
   A. To readers
      1. Table of Contents
      2. Index
   B. To researchers
      1. *Readers' Guide to Periodical Literature*
      2. Dewey Decimal System
      3. Library of Congress System
   C. To job-seekers
II. Advantages of establishing a point of view
   A. In outlining
   B. In writing

(**Teacher:** When researching and when writing research reports, students should observe that an impersonal tone and an objective tone come from a writer's attitude and his words. He selects words that keep even himself separate from his reported findings. He may call himself "the researcher," "the investigator," "the data collector," "the evaluator," etc.)

Helping Readers

As presented in Lesson I, analysis is a method for orderly breaking down. It consists of classifying and dividing. In outline form, it helps readers to see the parts that make up a whole.

A "Table of Contents" resembles an outline, showing readers the chapters that make up a whole book. It provides a quick, organized view of the material the author has classified and divided. In some instances, it gives section headings with page references, as does this book's. It is, however, not to be confused with a Preface or an Introduction. For in a Preface an author explains his approach to a subject, and in an Introduction he gives background information on a subject.

In some textbooks a "Table of Contents" looks like this:

Unit Title
or
Theme Title

I.	Chapter heading	1
	A. Major section division	1
	1. Minor section subdivision	4
	a. Paragraph subpoint	6
	(1) Maybe a definition	6
	(2) Maybe listed details	7
	(a) Observed	8
	(b) Inferred	8
	b. Paragraph subpoint	9
	2. Minor section subdivision	10
	a. Paragraph subpoint	11
	b. Paragraph subpoint	11
	B. Major section division	12
II.	Chapter heading	15
III.	And so on for the remaining chapters	30

(Have you been noticing that the first word of an outline entry always begins with a capital letter?)

To further help readers, many book publishers use either different print or different colored print to make divisions and subdivisions obvious. These reading aids usually make an outlining assignment rather easy.

An "Index," another important part of a book, also looks like an outline. But it differs from a "Table of Contents" in four ways. Its entries, in alphabetical order, appear at the end of a book, not at the beginning. Moreover, a page number or page numbers almost always come immediately after each entry. Furthermore, some entries have an abbreviation, an acronym, or a cross-reference after them. And, finally, many entries are not divided or capitalized. The following "Index" illustrates these four differences.

(Observe that four differences are given without writing *first, second, third, fourth,* or *one, two, three, four.)*

Ali, Mohammed, 449
Athens v. *Baltimore,* 231 (v. and
Baylor Univ. vs. Yale Univ., 426 vs. meaning "against")
Beard, Charles A., 330
Colleges, 43-46
    nonreligious, 46
    religious, 43-45, 129 *n.* (*n.* meaning "note," usually a footnote)
Disney, Walter Elias ("Walt"), 343, 375-378
Erie Canal, 224
Federal government, 57*ff.* (*ff.* meaning "following pages")
    and civil rights, 71-83
    and conservation, 64-70
    and immigration, 57-63, 86, 260
Gainsville v. *New York*, 308
Great Awakening, 37-39
Great Depression, 316-327
Great War, (World War I), 287-298
Literature, 88-98, 200-212, 350-370, (*see* Poetry)
North Atlantic Treaty Organization (NATO), 403, *cf.* SEATO (*cf.* meaning "compare")
Nuclear Freeze, 510-516
    arguments for, 510-513
    arguments against, 513-516
Poetry, *see* Literature (*see* indicating a cross-reference)
    after Vietnam War, 469-473
Press, freedom of, 7-36, *passim* (*Passim* means "throughout.")
Pulitzer, Joseph, 269,273
    and Pulitzer Prize, 361-363
Southeast Asia Treaty Organization (SEATO), 445
Taxes, 120-163
    excise, 120-128
    inheritance, 128-133
    state and local, 134-163
        highway users, 134-139
        real estate property, 139-145
        sales, 146-163
            graphed, 162-163

Exercise A: This exercise is related to the above index. For items a-m, underline one word within each parentheses. For items n-z, write an answer after each question.

a. "Great" begins (three, five, seven) main entries.
b. (One, Two, Three) main entries have v. in them.
c. Quotation marks enclose (five, six, seven) expressions.
d. Parentheses are used (nine, ten, eleven) times to enclose extra information.
e. (One, Four, Seven) sentence in parentheses is punctuated with a period.
f. (One, Three, Five) abbreviations in parentheses are italicized.
g. "Against" has (two, five, eight) acceptable abbreviations.
h. (Two, Four, Six) main entries have divisions.
i. (Three, Four, Five) main entries refer to people.
j. Only (one, three, four) person has his middle initial given.
k. (Two, Three, Four) wars are mentioned.
l. (One, Two, Three) canal is mentioned.
m. A prize is named after (one, five, ten) person.

n. Which main entry has three divisions, three subdivisions, and one sub-subdivision? taxes
o. Which two main entries are compared? NATO and SEATO
p. Which entries are cross referenced with *see?* poetry and literature
q. Do religious or nonreligious colleges receive greater coverage? religious
r. Which person receives the greatest coverage? Disney
s. Which responsibility of the federal government receives the greatest coverage? civil rights
t. Which state and local taxes receive the greatest coverage?sales
u. Which two universities are mentioned? Baylor and Yale
v. What is another name for World War I? Great War
w. Which tax is graphed? sales
x. Which responsibility of the federal government is written about first? immigration
y. Which treaty organization is written about first? NATO
z. Which person is written about last? Mohammed Ali

What did you observe about items e, j, l, m that helped you choose the correct answer? Is and has are singular in number.

A textbook's "Index" is not an example of a formal analysis, since the index's main entries, those closest to the left margin, have more than one emphasis. It is, instead, an example of a formal synthesis, that is, a detailed list of topics that have already been analyzed. For research and for studying, it can be more important than a "Table of Contents."

Helping Researchers

Readers' Guide to Periodical Literature, another type of index, also synthesizes information. But it is not found in textbooks. It is found in libraries, in both hardback and paperback volumes, the paperback being the most recently published. The following entries illustrate what could make up part of a page. Explanations accompany the entries here. But in *Readers' Guide,* a key appears at the front of each bound volume, showing the abbreviations used and the periodicals* indexed.

*Periodicals are publications, other than newspapers, that appear at regular intervals.

ATTENDANCE (BASEBALL) A grand slam year. H.L. Buck. il *Sports Money* 23:16-29 Ja '90	This is a subject entry for an illustrated article in volume 23 of *Sports Money,* pages 16-29, January 1990 issue. The author is H.L. Buck.
See also Baseball Money Sports	These are cross references to related subjects.
ATTENDANCE (SCHOOL) Attendance certificate for Johnny. G.M. Waldrop *Secondary School Pupils* 9:37-49+ Aut'89 bibl (p66)	"School" is a second subdivision of the subject ATTENDANCE. The + means the article in the autumn issue is continued on pages other than those immediately after page 49. A bibliography appears on page 66.
CANE, ELI Cups up [poem] *Towns* 16:153 F 29' 88	This is an author entry. The poem appears in the February 29, 1988 issue.
POEMS Single Works Cups up. Cane, Eli Discount. Fink, Sue	These are title entries, each with its author, to which readers can refer.

(Observe that abbreviations, numbers, and symbols are explained. Did you notice the three types of entries: subject, author, title?)

A researcher can consult many other indexes as reference works in a library: *Agricultural Index, Applied Science and Technology Index, Art Index, Biography Index, Education Index, Firkin's Index of Plays, Granger's Index to Poetry, Industrial Arts Index, Ottemiller's Index to Plays in Collections,* and *The New York Times Index.*

Finding a reference work or an individual book in a library can be difficult. To avoid difficulty, a researcher should know which one of two classification systems his library uses, the Dewey Decimal System or the Library of Congress System. Most small libraries use the Dewey Decimal System, which groups books by ten main classes. Each main class is then subdivided.

MAIN CLASSES		THE ARTS SUBDIVIDED	
000-099	General Reference	700-709	The Arts
100-199	Philosophy	710-719	Landscaping
200-299	Religion	720-729	Architecture
300-399	Social Sciences	730-739	Sculpture
400-499	Language	740-749	Drawing
500-599	Pure Sciences	750-759	Painting
600-699	Technology	760-769	Graphic Arts
700-799	The Arts	770-779	Photography
800-899	Literature	780-789	Music
900-999	Geography and History	790-799	Recreation

The subdividing continues by tens, becoming more and more specific. Decimal points allow subdividing to go on indefinitely.

700 The Arts
790 Recreation
796 Athletic and Outdoor Sports and Games
796.3 Ball Games
796.34 Racket Games
796.342 Tennis

A book bearing 796.342 on its spine is carrying a subject number. Beneath the subject number is an author number. (Sometimes it's only a capital letter.) The two numbers make up a book's call number, which may take several forms, depending on the library's size:

796.342	796.342	796.342	796.342	796.342
B83	W183	W	Wor	Worthy

An author number often has a small letter that stands for the first word of the title, such as B83t or W183g.

To find a library book, a researcher must first go to the card catalog, a series of small drawers arranged alphabetically. Each drawer contains 3 x 5 inch catalog cards, also arranged alphabetically. Generally, four kinds of cards are filed throughout the drawers: an author card, with the author's surname on the top line; a title card, with the book's title on the top line; a subject card, with a subject heading at the top; and a cross-reference card, with *see* or *see also* on it. This card directs the researcher to related subjects found in the card catalog. It lacks a call number. The other three cards have identical call numbers.

When typed by school librarians, cards with a Dewey number look something like these:

Author Card

796.342	Snyder, Karl Hans
S42t	Tournament Tennis
	Parks Bluff, Iowa
	Sports Press, 1988
	278 p. illus.

Title Card

796.342	Tournament Tennis
S42t	Snyder, Karl Hans
	Tournament Tennis

Subject Card

TENNIS

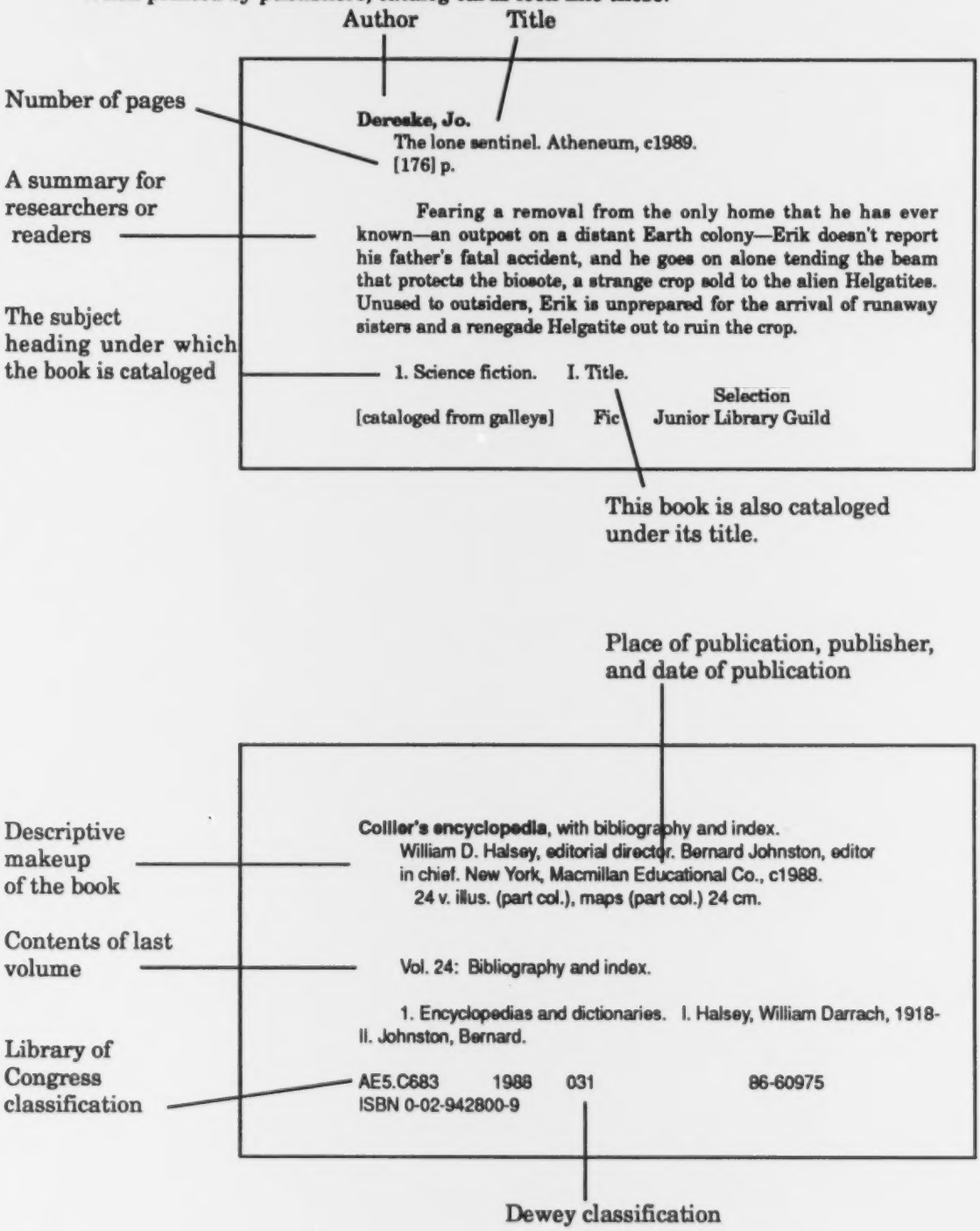
796.342	Snyder, Karl Hans
S42t	Tournament Tennis
	Parks Bluff, Iowa
	Sports Press, 1988

Cross-Reference Card

TENNIS
See Also

Becker, Boris	Lawn Tennis
McEnroe, John	Tennis Rules
King, Billie Jean	Wimbledon

When printed by publishers, catalog cards look like these:


Author
Title
Number of pages
A summary for researchers or readers
The subject heading under which the book is cataloged
Dereske, Jo.
The lone sentinel. Atheneum, c1989.
[176] p.
Fearing a removal from the only home that he has ever known—an outpost on a distant Earth colony—Erik doesn't report his father's fatal accident, and he goes on alone tending the beam that protects the biosote, a strange crop sold to the alien Helgatites. Unused to outsiders, Erik is unprepared for the arrival of runaway sisters and a renegade Helgatite out to ruin the crop.
1. Science fiction. I. Title.
[cataloged from galleys]
Fic
Selection
Junior Library Guild
This book is also cataloged under its title.
Place of publication, publisher, and date of publication
Descriptive makeup of the book
Contents of last volume
Library of Congress classification
Collier's encyclopedia, with bibliography and index.
William D. Halsey, editorial director. Bernard Johnston, editor in chief. New York, Macmillan Educational Co., c1988.
24 v. illus. (part col.), maps (part col.) 24 cm.
Vol. 24: Bibliography and index.
1. Encyclopedias and dictionaries. I. Halsey, William Darrach, 1918- II. Johnston, Bernard.
AE5.C683 1988 031 86-60975
ISBN 0-02-942800-9
Dewey classification

Exercise B: Circle the letter of the best answer to the questions that follow.

ROW I: Each square represents a card catalog drawer according to author and title. Each drawer has a number and a label.

1	4	8	12	16	20
A- Arabia	C- Customs	Gag- Gym	Jacob- Kung	Oates- Owens	Z- Zweig

ROW II: Each square represents a card catalog drawer according to subject. Each drawer has a number and a label.

1	4	8	12	16	20
A- Auburn	Cabin- Cycle	Gene- Gypsy	J- Korea	O- Oyster	Zen- Zygote

1. What does each drawer's label identify?
   (a.) the drawer's alphabetical range
   b. the drawer's numerical range
   c. the Dewey classification number
   d. the Library of Congress classification letter

2. In which ROW would you find information about these topics?

A.	*Great Expectations*	(a.) Row I	b. Row II
B.	*Kidnapped*	(a.) Row I	b. Row II
C.	Aliens	a. Row I	(b.) Row II
D.	Stevenson, Robert Louis	(a.) Row I	b. Row II
E.	Chess	a Row I	(b.) Row II
F.	*Supers and Supermen*	(a.) Row I	b. Row II

3. In Row I, which drawer has its cards filed under J and K?
   a. 4 (c.) 12
   b. 8 d. 16

4. In Row II, how many labels begin with a single letter?
   a. one (c.) three
   b. two d. four

5. What percent of the drawers in ROW II begins with a single letter?
   a. 30% (c.) 50%
   b. 40% d. 60%

6. Even though Rows I and II show only twelve drawers, how many catalog drawers does the library actually have?
   a. ten c. thirty
   b. twenty (d.) forty

7. If each drawer has 200 cards, how many cards are in the twelve drawers?
   a. 1800 c. 2200
   b. 2000 (d.) 2400

Getting a Book

A researcher's second step in finding a book is to copy correctly the call number, author, and title from the catalog card. Once this is done, he can get the book, if he knows the library's layout. For all books are shelved numerically in one area of the library according to subject.

For example, books about tennis are on the 793 shelf or shelves, all alphabetized by their author's last name. If however, one author has written several books about tennis, his titles are also alphabetized, B83g coming before B83p and B83t. (Do you remember what the small letter stands for?) If a shelf has more than one copy of the same book, the c.3 (copy 3) comes before c.4 (copy 4).

Some librarians shelve novels and biographies by author, not by number, in separate parts of the library. In such shelving, a capital F on the spine marks the book as fictional. A capital B marks the book as biographical.

Collections of short stories are sometimes lettered SC, for *story* and for *collection*. They are shelved alphabetically by author or editor.

The Library of Congress System of classification uses twenty-one letters to stand for the principal divisions of knowledge. Each letter represents one main category, or class: H represents social sciences; L, education; N, fine arts; P, language and literature. The letters I,O, W, X, and Y designate no categories, so some libraries use them for special collections.

A simplified Library of Congress number looks like this: P ^{112} Numbers below the letter show a subdivision of the language and literature category.

Exercise C: The following ten statements are false. They relate to observations you have made about your school library's resources. Parenthesize the word or words that make each statement false and then write in the blank space the word or words that make it true.

1. An author explains his approach to a subject in (an Introduction). a Preface
2. In a card catalog, books about the author come (before) the books written by him. after
3. Encyclopedia (Americana) is an excellent source of information about Great Britain's royal family. Britannica
4. The (Library of Congress) System of classification groups books by ten classes. Dewey Decimal
5. Catalog cards are arranged (numerically) in a catalog drawer. alphabetically
6. Guide cards in a catalog drawer (slow) the process of finding a particular card. speed
7. The initials of the writer of an encyclopedia article appear at the (beginning) of the article. end
8. Many encyclopedias are kept up-to-date with (a weekly) supplement. an annual
9. The writer of a reference book article relies on (emotional) words. unemotional
10. The top (right) corner of a catalog card has a call number left

Exercise D: Other than language dictionaries, what other types are found in the reference sections of your school's library? Give the complete titles of seven. Also, list three observations you made about the dictionaries. Is the information classified, or categorized, alphabetically? Are most entries about the same length? Are there drawings or diagrams? Are cross-reference words such as *see* or *see also* used within or at the end of any entries? Do initials or names appear at the end of the entries?

Helping Job-Seekers

Frequently, readers associate classifying and dividing with only classroom assignments, such as outlining and research. This mistake occurs because they forget how often they classify and divide daily. They forget that consulting the yellow pages of a phone book, scanning the classified ads of a newspaper, finding the win-loss record of a favorite team, purchasing a food item in a grocery store, buying a "Heavy Metal" record, writing a resume—all of these activities—require them to recognize classifications and divisions.

Readers also forget that their correct use of classifying skills can help them get a job, particularly if they use them to write resumes. For a well-organized resume helps an interested employer to quickly learn facts about an applicant. He sees the applicant's qualifications clearly classified in outline form—of course, without the numbers and letters. He then compares all applicants' qualifications with a job's requirements, deciding on which one he should hire.

*Resume of Ricardo J. Martinez
1119 Winston Road
Atlanta, Georgia 30328 (404) 325-1234

Education

Currently a junior at University of Atlanta
Member of Student Advisory Council, 1989-90
Staff writer for University's newspaper, *Courageous Cougar* 1988-89
Dean's List Student each semester, 1987-90
Lincoln High School
Valedictorian of 1987 graduating class
Underclass Editor of the yearbook, 1985-87

Experience

Word processing trainee for *Courageous Cougar*, 1988
Life guard for City Park Services, summers of 1986 and 1987
Taught children, ages 6-10, swimming safety
Supervised Red Cross life saving course for adults
Litter collector for City Park Services, summer of 1985

Personal

Age: 20
Health: Excellent
Marital Status: Single

References

Russell S. Wright, Director of Personnel, City Park Services, 612 Crescent Avenue, Atlanta, Georgia 30325
Ms. Salena Collins, Journalism Teacher, Lincoln High School, 1543 Benning Drive, Atlanta, Georgia 30325

* A resume does not have to be in outline form. However, since Ricardo is familiar with outlining principles, he uses them in his resume. He also makes sure his strongest facts are presented first.

Exercise E: Study these four Help Wanted Ads. Then circles the letter of the best answer to the sentences below them.

1. EXPERIENCED COMMERCIAL ARTIST for wknds. Ron's Paint Co. 322-8026. EOE.
2. TECHNICIANS for auto repair. Excel. train. prog. Pay & benefits increase with exp. Ted's Pontiac 576-4104.
3. COLLEGE STUDENTS for pizza sales to campus. Bring auto ins. policy to interview, 3-8 pm., Tuesday. Pete's Pizza Parlor.
4. GROUNDSKEEPER for Mabel's Motel. No exp. nec. $250 per wk. Room furnished. Cuthbert, GA.

A. Which ad mentions a specific amount of money?
   a. Ron's
   b. Pete's
   c. Ted's
   (d.) Mabel's

B. How many ads do not give a phone number?
   a. one
   (b.) two
   c. three
   d. four

C. Which business requires a job-seeker to have car insurance?
   a. Ron's
   (b.) Pete's
   c. Ted's
   d. Mabel's

D. Which business provides a training program?
   a. Ron's
   b. Pete's
   (c.) Ted's
   d. Mabel's

E. What does EOE stand for?
   a. Education or Experience
   b. Eight or Eleven
   (c.) Equal Opportunity Employer
   d. Examine on Entrance

F. A job-seeker would look in a(n) _____ to learn if Route 27 is a state or US route.
   a. almanac
   (b.) atlas
   c. index
   d. periodical

G. Mabel's ad gives neither ZIP CODE nor phone number because the job-seeker must
   (a.) apply in person.
   b. be a resident of the area.
   c. know the motel's ZIP CODE and phone number.
   d. prove he knows the area.

H. If a person becomes a groundskeeper for Mabel's Motel, he will earn _____ in four weeks.
   a. $500.00
   (b.) $1000.00
   c. $1250.00
   d. $1500.00

Point of View in Outlining and Writing

All outlining—from formal English assignments to job resumes—requires a writer to classify from a single point of view. The point of view he chooses affects only one level of his outline. Each outline level, therefore, has a different point of view, a different emphasis. Level one's emphasis, for example, may be some continents of Earth; level two's, some nations of Earth; level three's, some cities of Earth. Each added level emphasizes different details about Earth. The details become more specific with each added level.

I. Europe
   A. Italy
      1. Florence
      2. Naples
   B. Spain
      1. Barcelona
      2. Madrid
II. Asia
   A. China
      1. Chunking
      2. Peking
   B. Japan
      1. Osaka
      2. Tokyo
III. Australia

In developing each level's definite point of view, a writer must avoid the outlining errors explained in Lesson I: mixing, overlapping, and misplacing.

An outline's point of view differs greatly from a composition's. An outline's focus makes an analysis of a topic easy. It helps the writer divide his topic into groups that have separate parts. A composition's focus helps a reader to identify a writing's subject and tone. It makes the writer's attitude toward his subject and his readers obvious.

Settling on a point of view helps a writer immediately. It forces him to make decisions. He must pick a subject, accept or reject facts and opinions about the subject, and then select the best words to present the subject. Each decision affects his writing and influences his readers.

For example, seeing the Grand Canyon from an airplane—rather than from the rim or from the floor—limits immediately a writer's choice of subjects. For his point of view, the actual physical place from which he observes, affects what he sees. He sees large land features from the the plane, not tennis shoes of tourists walking on the rim nor colorful wings of insects sunning on the floor. The specific features he later writes about depends on his reasons for writing and on his readers.

A writer's consistent mental point of view influences his readers as much as his definite physical point of view, so no critic should ever think a writer's head imprisons his mental point of view. It finds release through his words and punctuation. These communicate his attitude toward his readers and his subject. They present his "voice." He "talks" about his readers and about his subject, or he "talks" to his readers about his subject. They sense his "voice" as tone, the way he sounds on paper. His "voice" comes through as his "paper personality."

The first five lessons (also six and seven) voice an impersonal tone. No *I, my, you* makes their explanations friendly or personal. Repeatedly, the writer and the reader feel apart. A gulf separates them. A few pronouns—*he, she, they, them*—keep the gulf fixed. No *we, us, our* bridges the gulf. No *mine, your, yours* brings them together. They remain distant. The writer refuses to shove *I myself* at his reader or to warm his "paper personality" with adjectives. He wants to be *the writer*. That is all.

When a writer keeps *I, my, me, mine, we, us, our* out of his paragraphs, he keeps himself out of sight. Common nouns like *individual, person, communicator* camouflage him. Indefinite pronouns like *each, all, everybody* hide him. He seems to disappear. His readers seldom sense him or think of him. This pleases him. For he wants neither their feelings for him nor their thoughts about him to affect their grasp of the subject. He explains the subject as if it were an object that they and he were both viewing. This gives

his explanations an objective tone. No adverbs like *fortunately, happily, luckily* opinionate his tone. He plainly, factually, and fairly presents the subject. It, not he, is all-important. It gets the spotlight. He remains in the shadows.

A writer often mixes an impersonal tone with an objective tone. The impersonal tone conceals his personality; the objective tone reveals his impartiality. His impartiality shows fairness, expressed in precise denotative words. These words inflame neither prejudice nor bias. They are like the words of a dictionary definition, producing little emotion or bringing few vivid pictures to the imagination. They cause neither pleasant nor unpleasant memories to flood the mind. They convey mainly facts. They keep information neutral, helping the writer to remain detached from his readers and disinterested in his subject. They are the opposite of connotative words.

Connotative words ignite the likes and dislikes of readers. They produce both respectful and disrespectful reactions. These reactions—whether publicly admitted or privately confessed—come from a writer's constant control of his language. The language may be delicate, elegant, or refined. Or it may be coarse, obscene, or vulgar. It is appropriate for the reaction he seeks. But one should not believe that only writers try to manipulate. Others try too. They carefully substitute connotative words for denotative ones.

For example, a grandmother calls her granddaughter *a bundle of joy*, not *an infant*. An assault victim describes her attacker as *a wild-eyed maniac,* not as *an emotionally troubled individual.* A romantic freshman whispers about the *sweet memories of yesterday,* not the *interesting experiences of the past twenty-four hours.* An angry crowd screams, *"Death to the butcherer!"*, not *"A trial for the surgeon!"*.

Rarely is a word always denotative or connotative. Its classification depends on its context. *Rat*, for example, literally refers to a rodent when a health inspector sees one at a garbage dump. But it figuratively refers to a person when a criminal calls a police informant one. As a neutral term used by a health inspector, *rat* is denotative. As an emotional term used by a criminal, *rat* is connotative.

A careful writer always considers his purpose for writing and his readers' sensitivity to denotative and connotative words. He knows both kinds of words affect the tone of his writings and the emotions of his readers.

Exercise F: Read carefully each group of words. Then rank them according to their positive or negative connotation. Place 1 before the most positive word and 4 before the most negative word. Place 2 before a slightly positive word and 3 before a slightly negative word. If necessary, use a dictionary.

A.	(3)coolness	(2)fondness	(4)hatred	(1)love
B.	(1)indispensable	(3)unnecessary	(2)useful	(4)worthless
C.	(4)boredom	(1)enthusiasm	(3)inattention	(2)interest
D.	(1)give	(2)share	(4)withdraw	(3)withhold
E.	(2)beneficial	(4)deadly	(1)excellent	(3)harmful
F.	(1)definitely	(4)impossible	(2)likely	(3)uncertain
G.	(4)avoid	(3)bear	(1)desire	(2)prefer
H.	(2)approve	(4)condemn	(3)criticize	(1)praise
I.	(1)certain	(2)confident	(4)distrustful	(3)doubtful
J.	(1)attractive	(2)fair	(4)ugly	(3)unpresentable
K.	(2)associate	(4)enemy	(1)friend	(3)opponent
L.	(4)cheap	(3)inexpensive	(1)priceless	(2)valuable

M.	(2)adequate	(3)depleted	(1)plentiful	(4)scarce
N.	(2)aid	(1)comfort	(3)distress	(4)torment
O.	(4)forfeit	(2)gain	(3)lose	(1)win
P.	(1)charm	(3)deter	(2)invite	(4)repel
Q.	(3)disapprove	(2)encourage	(1)praise	(4)rebuke
R.	(3)acceptable	(2)good	(4)poor	(1)superior
S.	(4)abandon	(3)neglect	(1)strive	(2)try
T.	(2)cover	(1)defend	(3)endanger	(4)peril

Exercise G: In at least three paragraphs, explain how you prepare for a test in English. Use denotative words. Use *first, then, next, now, finally* to begin some sentences.

Exercise H: Explain differences between the way an English class and a mathematics class are conducted. Use *moreover, furthermore, and* to begin a few sentences.

Exercise I: Explain differences between the tone of a "Letter to the Editor" in a local paper and the tone of a news story in the same paper. Use either *first, next, finally,* or *moreover, furthermore, and.*

Exercise J: Use connotative words to describe a relative, a government official, or an international figure whom you disrespect.

Exercise K: Change the connotation of these sentences. Give them a denotative meaning or a stronger connotative meaning, positive or negative. (Teacher,see p. 241.)

a. As expected, the oaf goofed up.
b. Did your mom forget to suds that dirty rag you're wearing?
c. Your stubbornness is surpassed only by your stupidity.
d. Our meeting each other at that joint was a mere accident.
e. Danny, our team captain, is the coach's adopted kid.
f. As reported in yesterday's paper, he'll be funeralized when his kin get here from Philly.
g. My Kawasaki gives me a whole bunch of good times.
h. I tried to get hold of you before you started runnin' around on your shoppin' spree.
i. You'll get the job if our investigation of your past shows you've been a Good Joe.
j. My Ol' Lady hounds me about the junk in the garage.
k. He ain't got the guts to keep his nose clean.
l. Our investment company may be the new kid on the block, but we aren't going to slash dividends just to please the crazies on Wall Street.
m. It's bad press. I'm no hood.

Exercise L: Select one statement from Exercise K and think about the kind of person who might say it. Write a 300 word composition on that imaginary person. Vividly describe the person's appearance, attitude, conduct, and language.

Lesson VI—Applying the ROAM Method

Observations about Usage

Incorrect words and too many words interfere with effective communication. The following examples show how word choice affects the meaning or the length of an expression.

disinterested, uninterested To be **disinterested** is to have no selfish interest in a matter. To be **uninterested** is to have no interest in a matter. A disinterested writer is unbiased and fair. An uninterested writer is indifferent and unconcerned. A writer must be disinterested in his subject without being uninterested: Denotative words help a writer to remain disinterested in his subject.

former, latter These words refer to one of two items—never more than two. **Former** calls attention to the first; **latter** calls attention to the second. In a paragraph, these words should be fairly close to each other: An outline differs from a composition. The former summarizes a analysis. The latter details a writer's analysis. Some critics believe **former** and **latter** emphasize only time differences, not position differences.

see, see also Most librarians use these words to help researchers. **See** on a catalog card directs a researcher to a related term found in the card catalog. **See also** directs a researcher to a related term under which similar materials can be found. Usually, a **see also** card comes at the end of a filing sequence.

The following expressions are wordy. Their preferred shorter forms appear in parentheses.

at that point in time (then)
at this point in time (now)
at the present time (now)
at a later date (later)
in the year 1991 (in 1991)
during that period of time (then)
during the year of 1991 (in 1991)
during the month of May (in May)
in the state of Ohio (in Ohio)
in the city of Troy (in Troy)

assemble together, combine together, mix together
Together is not needed.

exactly identical, identical same, identically the same
Only **identical** is needed.

many different, several different
Different is not needed.

In emphasizing an impersonal or an objective tone, some writers overuse **it.** Wordiness results.
It is the opinion of the writer that students should....
(The writer believes....)
It can be said with certainty that His Royal Highness is going....
(His Royal Highness is going to....)

It is interesting to note that a change in policy will....
(A change in policy will....)
It is hoped that by June a new school will....
(By June a new school may....)
Most "It...that" fillers can be shortened or removed without affecting the tone of the sentence.

Careless writers often misuse the following words:

coarse	-	course	possible	-	probable
formal	-	former	purpose	-	propose
later	-	latter	training	-	education
loose	-	lose	translate	-	paraphrase
love	-	like	ware	-	wear

In one paragraph about school, correctly use at least seven of the twenty words.

Recognition Test: Underline the usage error(s) in each sentence, and then rewrite the sentence correctly. (Teacher, see p. 242.)

1. Jerry and Terry are exactly identical twins.
2. Will all guests dress formerly for our prom?
3. In the month of November in the city of Dallas, the alumni of the University of Texas hold an charity ball.
4. Course language in novels, magazine articles, essays, and etc. upsets Miss Guardwell.
5. It cannot be determined by Chief Owens whether Sergeant Clifton fired in self-defense or with premeditation.
6. Mix together all twelve ingredients for a tasty pizza topping.
7. At that point in time I sincerely believed I was right.
8. From my observance of each and every candidate, I predict that Mr. Juarez will receive the nomination.
9. Must all research reports have an uninterested tone?
10. It is hoped that all of the members will pay their dues by October 15.

Observations about Punctuation

DASH

If used carefully, the dash can individualize a writer's tone by emphasizing interruptions in a sentence.

1. One dash comes before an afterthought at the end of a sentence: "The context may be a play, a court, a song, a dream, a poem—even a cafeteria conversation."

2. One dash comes before a repeated thought at the end of a sentence: Former and latter refer to one of two coordinate items—never more than two.

3. An abrupt break in thought in the middle of a sentence requires two dashes: "These reactions—whether publicly admitted or privately confessed—come from a writer's constant control of his language."

4. A summary in the middle of a sentence requires two dashes: Consulting the yellow pages, using a dictionary, writing a resume—all of these—require classifying and dividing skills.

In typed copy, two hyphens in succession make one dash. No space is between the dash and the words it separates.

DOUBLE QUOTATION MARKS

1. Quotation marks enclose a direct quotation: She described her attacker as "a wild-eyed maniac." The angry crowd screamed, "Death to the butcherer!" A direct quotation repeats the exact written or spoken expression of someone or some group. Whether it is a few words or a lengthy paragraph, the quotation is given verbatim, that is, word for word. (This book's usage and punctuation sections contain direct quotations.)

2. Quotation marks give emphasis to words or phrases used in a special sense: A mental point of view comes through as a writer's "voice." Is Elizabeth going to buy a "Heavy Metal" record?

3. Quotation marks enclose parts of a book to distinguish them from the whole book: "Table of Contents," "Index." They also enclose divisions and subdivisions of an outline to distinguish them from the topic of the outline: "School" is one subdivision of ATTENDANCE. The mixed subdivisions are "emotional closeness" and "large gatherings."

4. Quotation marks enclose the title of an article to distinguish it from the title of a magazine: "A Grand Slam Year" in *Sports Money* is informative. "People" is the title of the article. In *Readers' Guide,* titles of articles are not identified by quotation marks.

5. Quotation marks enclose a definition of a word or an explanation of an abbreviation: *Passim* means "throughout," "here and there." The abbreviation *n.* means "note," usually a footnote.

6. Single quotation marks can appear within double quotation marks: The tearful wife said, "You never say 'I love you' with feeling." "We spent the day 'tubing' on the Beaver River!" hollered Bill.

In conversation, *quotes* is sometimes used for *quotations.* It should not be confused with quotation marks. Quotation marks, not quotes, enclose words.

ITALICS

Italics is a printer's word. When a writer wants a printer to italicize words or a word, he underlines the word(s) once in his typewritten copy.

1. Titles of publications are italicized.

   Books: *Readers' Guide to Periodical Literature*
   Magazines: *Reader's Digest; National Geographic; Life*
   Newspapers: *Wall Street Journal; Courageous Cougar*
   Plays: *The Merchant of Venice; She Stoops to Conquer*
   Pamphlets: *Caring for Potted Plants; Investing in Bonds*

2. Names of some carriers and works of art are italicized, as well as names of plaintiff and defendant in legal cases.

   Carriers: *Titanic; Spirit of St. Louis; Voyager 2*
   Works of Art: *Mona Lisa; The Thinker; Peacock Room*
   Plaintiff and Defendant: *Athens* v. *Baltimore*

3. Words referred to as words are italicized. In these lessons, many words are referred to as words.

> "When a writer keeps *I, me, my, mine....*" When a writer keeps the word *I,* the word *me*, the word *my*, the word *mine....*
>
> "*Quotes* is sometimes used for *quotations.*" The word *quotes* is sometimes used for the word *quotations.*

The two quoted examples show that italics decrease wordiness. *The word* lengthens each rewrite. It does not improve their clarity.

4. Letters and numbers are italicized when referred to as such.

> What word has two *o*'s, two *k*'s, and two *e*'s in succession?
> What word ends in *sede*?
> The *4* and *8* cannot be seen from the street.
> He believes *06* are the last two digits.

5. Emphasized words in nonfictional writing are italicized.

> In Lou's report, ellipsis marks appear *between* and *in* sentences. Only facts, not *interpretations,* were reported.
>
> Word arrangement, not italics, should convey emphasis in fictional writing.

6. Foreign words and phrases not yet adopted into English are italicized: *passim, tempus fugit, bonvivant.*

Observation Test: The following sentences lack colons, dashes, italics, parentheses, periods, question marks, and quotation marks. Punctuate them correctly.

1. The teacher asked, "Do you understand classification?"
2. Give oral reports on the following authors: E.A. Robinson, J.W. Johnson, and E.E. Dickinson.
3. During spring, seniors think of two occasions: the prom and graduation.
4. Is *Romeo and Juliet* a novel or a play?
5. You'll need typing if you—by the way, do you graduate this year?
6. "Safe!" shouted the rotund umpire.
7. The astrologer's predictions (p.1) are laughable.
8. To play for the Lakers—that is his goal.
9. We invited the Reverend Dr. Knox to speak at our Flag Day rally.
10. Is "The Devil and Daniel Webster" a short story or a narrative poem?
11. I'll provide the—no, I'd better wait until I have more money.
12. Later research (See p. 12.) did not support his claims.
13. Was Col. West a spy for the CIA?
14. If you have them, bring the following: hammers, saws, nails, chisels, squares, and tape measures.
15. Did Shakespeare perform in *Macbeth*?

Observations about Repetition

Researchers restate ideas and repeat words in either a summary or a synthesis section of a report. A summary reviews the report's main ideas; a synthesis combines the

report's analyzed ideas. A summary condenses, shortening what is lengthy. A synthesis reassembles, drawing together what is separate. Both rely heavily on repeated words to direct a reader's attention to the reported ideas. The identical wording helps him to notice and to remember the re-emphasized information.

Repeated research seldom receives emphasis in high school. But in colleges and universities it does. Professors repeat studies to learn if earlier findings still stand and to check earlier methods for possible errors. Such repeated research is called duplication or replication.

Most research in English class consists of four steps: (1) choosing a researchable topic; (2) collecting information by observation, reading, or discussion; (3) recording information accurately; and (4) reporting the findings honestly and clearly. Because direct quotations must often be recorded and reported, repetition is unavoidable. Verbatim sentences and paragraphs preserve both the wording and the tone of the original expressions. The researcher then carefully works these quotations into his report at suitable spots.

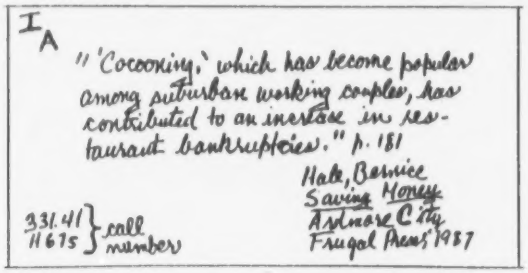
When a researcher cannot weave appropriate quotations into his report without affecting his style, he paraphrases them. That is, he keeps their thoughts the same but changes their words. His rephrasing usually simplifies the thoughts. "Big" words, special words, or vulgar words are changed to ordinary ones.

Paraphrased thoughts usually begin with *for example, for instance,* or *to illustrate* when they are long. When they are short, they often begin with *in other words,* or *that is.* Quotation marks never enclose them. But they are frequently footnooted in research reports. Sometimes they are footnoted in compositions, depending on the topic.

When gathering information for reports, a researcher writes only one fact (or opinion) on each 3 x 5 inch note card, filling front and back if necessary. Each recorded fact is written with or without quotation marks, depending on whether it is a quoted or a paraphrased statement. Later, when writing his report, the researcher must decide which kind of statement better serves his report's purpose.

Whether they have quotations or paraphrases, all note cards should have a symbol in the upper left corner. The symbol will vary, depending on when the report's outline is prepared. If the researcher writes his outline after he has collected his information, he marks all cards with a symbol according to their contents. Cards containing facts for a report about the federal government, for example, would probably be marked L, for "legislative," E, for "executive," and J, for "judicial." All cards with the same letter would then be grouped. Later, when he is writing his report, the researcher would select suitable cards for the three sections of his paper: L cards for the legislative, E cards for the executive, and J cards for the judicial.

If a researcher writes his outline before he collects his information, he marks all cards with outlining symbols: Roman numbers, Arabic numbers, capital letters, small case letters, or a combination of these. Later, he will use the outline symbols to quickly identify each card's fact as a main or a supporting idea. Each card may look something like this.



(Notice the single quotation marks around *cocooning*.)

As outline marks, I_A in the upper left corner identify the quotation as the first supporting idea, A, of the first main idea, I. The writer might place the quotation in the "Cutting Expenses" section of his report. In the same section he would also paraphrase the special meaning of *cocooning*. The note card's remaining information he would footnote like this:

Bernice Hale, Saving Money (Ardmore City: Frugal Press, 1987), p. 181.

With this footnote, the writer has identified the book in which the quotation appears. Once footnoted, the quotation is considered documented, referred to in a cited source. An interested reader would find it on page 181 in *Saving Money*.

To make documentation easy, a researcher should be certain that all his note cards have at least a page number, whether all their words and figures come from one source or many sources. If all note-card facts come from one source, then only one card must have the source's title, author(s), or editor(s), copyright date, city, and publisher. If each note-card fact comes from a different source, then each card must have a title, author, etc.

When writing reports, researchers occasionally confuse a footnote with a bibliographical entry, forgetting that a footnote usually begins with a reference number* and ends with a page number or page numbers. Each footnote is single spaced.

[1]B.M. Short, S.T. Woods, and R.V. Curry, The Happy Student (Tampa: Pedagogy Press, 1988), pp. 116-121.

[2]Brooks P. Worthy, "Newton Baker," Encyclopedia of Georgia Buildings, 1985 ed., p. 87.

[3]Hooked Without Hope (Akron: Berg and Dye, Inc., 1983), pp. 27-33. (Avoid "Anonymous" or "Anon." when the author is unknown.)

[4]Cathy Green, Introd., The Circular in the Curriculum, by Stephen Rage (Dallas: Sumter and Co., 1985), p. xi.

[5]The Muscogee Ledger, 16 Nov. 1983, p.7.

[6]Martin Hobbs, "A Silent Witness," Metropolitan Enquirer, 9 Dec. 1986, Sec. A, p.3.

[7]Burton Baker, "Searching for Poetic Meaning," College Lecture Series, Columbus, Ga., 14 Oct. 1990.

These footnotes could be placed at the bottom of a report's pages or entered on a "Notes" page at the end of a report, just before the bibliography. In both locations, they are numbered consecutively, corresponding to their raised in-text numbers, called **superscripts.** Usually, "Notes" page entries are double spaced.

In-text reference numbers usually come right after words, figures, or ideas that are not original with the researcher. They identify quotations, paraphrases, summaries, syntheses, précises, and statistics scattered through the report. When a reader sees them, he can look at the bottom of the page for footnotes or turn to the "Notes" page for endnotes.

*Unlike a reference footnote, an explanatory footnote begins with an asterisk, as shown here.

Some teachers prefer in-text parenthetical citations to footnotes or endnotes. They want cited sources to look like one of these:

(Hale, 1987)	an author and a copyright year, with a space after the comma
(Hale 1987)	no comma between an author and a copyright year
(Hale,181)	an author and a page number, with no space after the comma
(Hale 181)	no comma between an author and a page number
(3,181)	a bibliographical entry number and a page number, with no space after the comma
(3, 181)	a bibliographical entry number and a page number, with a space after the comma

A researcher puts a parenthetical citation as close as possible to an author's words, figures, or ideas. If he wants it at the end of a sentence, he puts it before the final punctuation.

> "'Cocooning,' which has become popular among suburban working couples, has contributed to an increase in restaurant bankruptcies" (Hale,181).

If a reader wants to know more about a source mentioned in a parenthetical citation, he must turn to the bibliography. There, he will learn the source's title, publisher, copyright date, etc.

When a teacher requires no documentation in a composition, a student can easily work a quotation into his text. He can introduce it one of several ways:

According to Professor Bernice Hale, "....."
Professor Hale's studies show that "....."
A leading economist, Professor Bernice Hale, reports that "....."
Professor Hale's observation is as follows: "....."
Professor Bernice Hale says that "....."
In *Saving Money*, her latest book, Professor Hale states that "....."
In this connection Professor Hale points out that "....."

(Notice the period following the six ellipsis dots, indicating the entire quotation ends the sentence.)

Bibliographical entries make up the last page(s) of a report. Unlike footnotes, they are in alphabetical order, with the author's last name first. Moreover, each part of the entry is separated by a period. And, finally, the first line of each entry is closer to the left margin than the second line. Examples follow:

Hale, Bernice. Saving Money. Ardmore City: Frugal Press, 1987.

Lee, Mi Yong. Korean Trust. Trans. James Hull. Chicago: Central University Press, 1984.

Short, B.M., S.T. Woods, and R.V. Curry. The Happy Student. Tampa: Pedagogy Press, 1988.

Who's Who in National Honor Societies. 1987-88. 20th ed. 2 vols. Atlanta: Tops Press, 1988.

Yoe, Henry W. A Great Guy: A Biography of Guy Hardin. Columbus, Ohio: Ajax Press, 1990.

Young, George Hemp. "The ROAM Method Scrutinized," Innovative Methods, May 1989, 102-127.

"Zap Went the Lights," Solved, June 8, 1980, 63-65,67.

Zenith Superior. Computer Software. Computertown, 1987. Zenith, 128K, PC-TYRO-DOS 3.3, disk.

If a writer wants a bibliographical entry number to be part of a parenthetical citation, he must number consecutively his entries. His report then needs no "Notes" page(s).

1. Day, Lawrence E. Computers and Academic Success. Washington, D.C.: Morefield Co., 1990.

2. Hale, Bernice. Bank Disasters. Baltimore: Dan Neal & Sons, Inc., 1985.

3. ———. Saving Money. Ardmore City: Frugal Press, 1987. (When two or more books by the same author are listed, the name is not repeated.)

The parenthetical citation for the *cocooning* quotation would be (3,181). An interested reader would find it on page 181 in the third bibliographical entry, *Saving Money*.

One kind of repetition that should be avoided is plagiarism. This occurs when a writer repeats an author's words or ideas without giving credit to him. It is dishonest. To avoid dishonesty, a writer documents all the sources used for his research assignment.

(For homework, write a précis of this "Observations about Repetition" section.)

Observations about Association

Learning by association requires relating new knowledge to old knowledge, new

skills to old skills, and new images to old images. In time, repeated associations help the once new to become the well-known, the once difficult to become the fairly easy, and the once vague to become the lastingly vivid.

To the classroom writer and to classroom writing, the same principle applies. He combines the old and the new to improve his compositions. In time, each writing reflects greater knowledge, better skills, and stronger images. Each is no longer "just another composition." Nor is he "just a writer." He changes his view of both himself and his writing, always seeing himself as an informed writer communicating well. He and his writing become the parts of a whole communication process.

The habit of associating parts with a whole brings a definite benefit to a writer. It improves his analyses and syntheses. For as he breaks down a whole into its parts during an analysis, he never forgets that the same parts must be reassembled into the original whole during the synthesis. Consequently, he overlooks no significant part. All are identified and studied. This often leads to new classifications and divisions. Uncommon groupings replace common ones. Creative points of view dislodge worn-out ones.

As a creative thinker, a writer also identifies all significant conclusions that his analysis leads to. These conclusions are his synthesis statements. They appear mainly in the final paragraph of a composition that discusses issues: medical, school, tax, sports, peace, moral, media, etc. When summarizing the analyzed issues, the writer may point out the good and bad effects of accepting his conclusions.

For compositions and reports, part-whole associations also help a writer in his research. As he collects facts and opinions, he evaluates their importance and relevance to his whole research topic. He sees them in a context. All make up a body of knowledge. All contribute to a well-organized writing. Furthermore, he restates them for his readers, combining them in summary, synthesis, or review paragraphs. These short paraphrases give his readers an immediate overview of his information. They help them recall what they have read, giving them a whole picture without emphasizing tiny parts.

Part-whole associations further help many writers to understand their own writing process. They see individual sentences doing more than expressing complete thoughts. They see them as parts of a paragraph, contributing to its unity, coherence, and emphasis. Each paragraph's style then affects the style of the whole composition or report.

A popular grammatical unit composed of individual parts is the coordinate construction. It includes a conjunction and at least two grammatically equal parts: two nouns, two verbs, two adjectives, two phrases, two clauses, etc. The conjunction can be either a coordinator or a correlative. By association, the separate parts and the conjunction become one large unit, the coordinate construction. Sometimes the construction is part of a whole sentence. At other times the construction itself is a whole sentence, called a **compound sentence.**

Each compound sentence that follows has either a coordinator or a correlative joining two independent clauses.

1. Outlining does not assure excellent writing, *but* it does make writing easier.
2. One-level outlines can be too limiting, *so* most outlines have at least two levels.
3. Its tone is instructive, *and* its point of view is impersonal.
4. *Either* the question was unheard, *or* he was not listening.
5. *Not only* does he memorize quickly, *but* he *also* recalls easily.
6. Read, *and* study.

Each simple sentence that follows has a braced coordinate construction with an italicized conjunction, either a coordinator or a correlative.

1. {Read *and* study.}
2. He {memorizes quickly *and* recalls easily.}
3. Should my outline have {two *or* three} levels?
4. They are {*both* supporting *and* subordinate} ideas at the same time.
5. Classifications are based on {*either* current opinion *or* established practice.}
6. {*Neither* pleasant *nor* unpleasant} memories flood the mind.

(Using these twelve sentences as models, write ten original sentences with coordinate constructions, for homework. Write seven simple sentences and three compound sentences.)

Observations about Memorization

Writers repeat, restate, and quote to re-emphasize ideas. Their readers see the main ideas supported by examples, illustrations, analogies, or testimonies. Each main idea becomes more specific or more familiar as more supporting ideas re-emphasize it. With each re-emphasis the writer maintains interest, promotes clarity, or stresses believability.

Advertisers also repeat, restate, and quote to re-emphasize. They do it daily to help sell a company's product. Their slogans, jingles, and images keep hitting the reader's (listener's) mind over and over, again and again and again. Their messages are simple, direct, and catchy. They're remembered. They produce results.

When creative, most learners can remember classroom information as easily as they remember advertisers' messages. They need only to write their own slogans and snappy expressions. Their creations, like those of advertisers, may often lack depth; but they can still produce similar satisfying outcomes, immediately or eventually. They can help them recall concepts, relationships, and facts for a better grade or help them develop a language skill. Their sentences might be worded like these:

To coordinate is to associate.
To be concise, be precise.
Repeat, restate, review.
Repeat to remember; restate to recall.
Memorize to maximize.
Visualize. Memorize. Vocalize.
Her connotations bring agitations.
He connotes to get his gloats.
Glue with point of view.
Classify to unify. Specify to diversify.

For many learners, regular repetition of rhythmic expressions brings rapid recall.

(For homework, write ten rhythmic expressions that will help you memorize an important communicating or studying principle. You probably will be asked to share yours with the class.)

Note-taking and Observation Exercise: Do not read the following paragraphs. Your teacher will explain them, using either a chalkboard or an overhead projector to present

their contents, particularly the examples. Take notes on what you see and hear. If necessary, your teacher will repeat the presentation.

The first letter of each coordinator spells FAN BOYS.

For	But
And	Or
Nor	Yet
	So

When a coordinator appears in a sentence, that sentence is a coordinate construction or has a coordinate construction.

Coordinating Words

The quickest way to write a coordinate construction is to place a coordinator between two words.

{Go, *or* stay!}
{Wait *and* see.}
Fred is {rich *but* friendless.}

These three sentences show a coordinate construction as a compound sentence, as a simple sentence, and as a part of a simple sentence. Each coordinator has a word to its immediate left and right that is the same part of speech. The first two sentences have a verb on each side of the coordinator; the third sentence has an adjective (*rich, friendless)* on each side of the coordinator. Only the first sentence has a comma.

A compound sentence of three words and a comma expresses two grammatically complete thoughts. The word on each side of the coordinator states one thought. The thought is grammatically complete because it has a verb and a subject. The subject is an unstated *you*: (You) go, or (you) stay!

As a simple sentence or as a part of a simple sentence, a three-word coordinate construction never expresses two complete thoughts. No verb with an unstated subject appears to the left and right of a comma and a coordinator. Only the verb to the left of the coordinator has an unstated *you,* making the three words a simple sentence: (You) wait and see.

Whether compound or simple, a sentence must have a subject and a verb, called a subject-verb unit. A compound sentence has two subject-verb units. A simple sentence has only one. When a verb has an unstated subject, a subject-verb unit can still be identified. *You* is the unexpressed subject of the verb.

Coordinating Word Groups

Another way to write a coordinate construction is to place a coordinator between two word groups.

{Seth hopes, *but* Beth despairs.}
{Listen well, *and* think creatively.}
{I have trouble with math, *so* my father has hired me a tutor.}
Do I work with {Henry Thomas *or* Thomas Henry?}
Saul did not throw {the ball *nor* the racket!}

As these sentences show, a coordinate construction of two word groups will have at least five words. But an even number of words does not have to make up each word group, as the compound sentence with *so* proves. A word group can have any number of words. It can be a clause or a phrase. A clause has a subject-verb unit. A phrase does not.

All three compound sentences have a comma and a coordinator: *but, and, so*. Both simple sentences have only a coordinator (*or, nor)* joining the word groups. The word groups are parts of sentences. They are not simple sentences themselves.

Coordinating a Word and a Word Group

A third way to write a coordinate construction is to place a coordinator between a word and a word group, either of which can come first.

Work, *and* enjoy it!
Walk out now, *or* stay.
I need windshield wipers *and* tires.
Will Grady attend graduation *or* The Ridin' High Concert?

A coordinate construction composed of a word and a word group will have at least four words. It can be a compound sentence or part of a simple sentence. The comma before the coordinator makes the first two sentences compound. It separates two complete thoughts in each sentence. All four thoughts are subject-verb units, each having an unstated *you* as subject.

(You) work, and (you) enjoy it!
(You) walk out now, or (you) stay.

No coordinate construction as part of a simple sentence expresses a complete thought. It lacks a subject and a verb.

windshield wipers and tires
graduation or The Ridin' High Concert

Without a subject-verb unit no coordinate construction can be a sentence.

Parallel and Elliptical Constructions

A coordinate construction can be either parallel or elliptical (elliptic). If it is parallel, it has balance. The same number of words appears to the left and right of the coordinator. If it is elliptical, it lacks at least one word, usually an unexpressed subject. The missing word in no way affects the meaning of the sentence. The sentence is not a fragment.

All three-word compound sentences with a comma and a coordinator and all three-word simple sentences with a coordinator can be evaluated as parallel, elliptical, or coordinate constructions, depending on the critic's emphasis.

Not all compound sentences, however, are parallel or elliptical. Some may lack balance, and some may have all words expressed. On the other hand, one can identify all compound sentences as coordinate, when their simplest forms have a coordinator and a comma.

In fiction, an elliptical construction may end with a coordinator: "She likes him, but...." Such a construction should not be identified as a coordinate since no words follow the coordinator *but*. Naturally, such an elliptical construction is not parallel since three words are to the left of *but* and no words are to its right. The construction lacks word balance.

(**Teacher**: Other forms of the coordinate construction appear on p. 194.)

Observation Test: Study these eight volumes of an encyclopedia set. Then write or circle the best answer to each question.

A – Area 1	Case – Corn 4	Evil – Goat 7	Jaw – Love 10	N – Party 13	Rice – Ship 16	Van – Zoo 19	Index – 20 .

1. In which volume would an article about volleyball be found?
   a. one
   b. seven
   c. thirteen
   (d.) nineteen

2. In which volume would an article about Nicaragua be found?
   a. one
   b. seven
   (c.) thirteen
   d. nineteen

3. In which two volumes would information about communism and Russia be found?
   a. one and four
   (b.) four and sixteen
   c. ten and sixteen
   d. ten and nineteen

4. In which two volumes would information about the German language appear?
   a. one and four
   (b.) seven and ten
   c. four and ten
   d. ten and nineteen

5. Which three volumes might contain information about laws helping New York families?
   a. one, four, seven
   b. four, seven, ten
   (c.) seven, ten, thirteen
   d. ten, sixteen, twenty

6. Which volume would be checked to see if all entries referring to New York have been read?
   a. thirteen
   b. eight
   c. nineteen
   (d.) twenty

7. How many volumes make up the complete encyclopedia set?
   a. seven
   b. sixteen
   c. nineteen
   (d.) twenty

8. How many volumes are missing from the complete set?
   a. none
   b. six
   (c.) twelve
   d. eighteen

9. What appears at the end of many encyclopedia articles?
   a. a long biography
   b. a long preface
   (c.) a short bibliography
   d. a short outline

10. How are the entries of an Index arranged?
    (a.) alphabetically
    b. emphatically
    c. identically
    d. numerically

Observation Test: Put an X between identical items.

Readers' Guide	—	Reader's Guide
quotation	—	question
identical	X	identical
"Table of Contents"	—	"Tabel of Contents"
alphabetical	X	alphabetical
classification	X	classification
category	—	catagory
biographical	—	bibliographical
either...or	X	either...or
Reader's Digest	X	*Reader's Digest*
Libary of Congress	—	Library of Congress
3x5	—	3 x 5
verbatim	X	verbatim
wild-eyed maniac	—	wild-eye maniac
repetetion	—	repetition
796.34	—	796.34
S42t	—	S42t
newspaper	X	newspaper
ellipsis	—	ellipses
resume	X	resume
job-seekers	—	job—seekers

Observation Test: Write the number of each compound sentence on these lines: 2, 3, 4, 6, 7, 9, 10, 11, 13

1. Do you scream and shout too much at a game?
2. Vern is guilty, for I just heard the verdict!
3. Arrive quietly, and leave quietly.
4. I could carry it, but I don't want to.
5. Wait here for Tom or me.
6. Try, for you can do it.
7. Change, or be cursed!
8. Is Ada or Adela meeting Alex at the airport?
9. They are here, so I will make their stay pleasant.
10. Fight, or flee!
11. Children disagree, and parents disagree.
12. Charles and Charlotte dance nightly at the Teenage Square.
13. I don't enjoy mental anguish, nor do I like physical pain.
14. Do you know the President and the Speaker well?
15. Is Jim's car red or orange?

Observation Test: Study the following Table of Contents, and then circle the letter of the best answer to the questions below it.

Unit I:	PARTS OF SPEECH	1
Chapter 1	Nouns	3
Chapter 2	Pronouns	12
Chapter 3	Verbs	19

Chapter 4	Adjectives	39
Chapter 5	Adverbs	48
Chapter 6	Conjunctions	56
Chapter 7	Prepositions	65
Chapter 8	Interjections	71
Unit II: GRAMMATICAL RELATIONS		73
Chapter 9	Case	74
Chapter 10	Modification	87
Chapter 11	Mood	99
Chapter 12	Reference	108
Chapter 13	Tense	119
Unit III: SEMANTIC FEATURES		125
Chapter 14	Connotation	126
Chapter 15	Denotation	147
Unit IV: VOCABULARY DEVELOPMENT		162
Chapter 16	Antonyms	163
Chapter 17	Heteronyms	166
Chapter 18	Homonyms	168
Chapter 19	Synonyms	170

A. How many units make up the Table of Contents?

a. one
b. two
c. three
(d.) four

B. What unit does not have its chapters in alphabetical order?

(a.) one
b. two
c. three
d. four

C. What unit has the most chapters?

(a.) one
b. two
c. three
d. four

D. In what kind of book would this Table of Contents be found?

a. arithmetic
(b.) English
c. geography
d. history

E. What part of speech receives the greatest coverage?

a. nouns
(b.) verbs
c. adverbs
d. prepositions

F. How many grammatical relations are covered?

a. three
(b.) five
c. seven
d. nine

G. On what page does vocabulary development begin?

a. 73
b. 119
c. 147
(d.) 162

H. On what page does modification begin?

a. 39
b. 56
(c.) 87
d. 125

I. How many chapters make up the Table of Contents?

a. eight
b. thirteen
c. fifteen
(d.) nineteen

J. Which observation is correct about the Table of Contents?

a. All chapters are identified by Roman numbers.
b. All chapter titles are verbs.
c. All units have the same number of chapters.
(d.) All unit titles are phrases.

Observation Test: Study this partial index. Then circle the letter of the best answer that completes each statement.

Patterned statements, 200-250
- argumentative, 244-250
- descriptive, 233-243
- emotional, 218-225
- intellectual, 225-233
- long, 208-217
- short, 201-208

Referent words, 310-375
- adjectives, 360-369
- adverbs, 370-375
- nouns, 311-322
- pronouns, 322-331
- verbs, 332-359

Stylistic devices, 418-442
- elliptical constructions, 421-423
- parallel constructions, 430-442
- parenthetical interrupters, 423-429
- rhetorical questions, 418-420

Syntactical words, 450-489
- auxiliary verbs, 478-489
- conjunctions, 450-469
- prepositions, 470-478

A. The main entry receiving the greatest coverage is

a. patterned statements.
(b.) referent words.
c. stylistic devices.
d. syntactical words.

B. The main entries exemplify

(a.) classifying.
b. complete thoughts.
c. paraphrasing.
d. the Dewey Decimal System.

C. From the page numbers of the main entries, one can see that

a. all given page numbers have decimals.
(b.) all main entries are not given.
c. all main entries are followed by Roman numbers.
d. all supporting entries are not in alphabetical order.

D. The patterned statement receiving greatest coverage is the

a. argumentative.
(b.) descriptive.
c. emotional.
d. intellectual.

E. Words are classified as

a. patterned and referent.
b. patterned and stylistic.
c. referent and stylistic.
(d.) referent and syntactical.

F. To learn about interrupters, a researcher would look under
   a. patterned statements.
   b. referent words.
   (c.) stylistic devices.
   d. syntactical words.

G. Emotional statements appear on pages
   a. 201-208.
   (b.) 218-225.
   c. 233-243.
   d. 244-250.

H. Conjunctions are
   a. patterned statements.
   b. referent words.
   c. stylistic devices.
   (d.) syntactical words.

I. Another entry appearing between page 442 and page 450 would be
   a. three pages.
   b. five pages.
   (c.) seven pages.
   d. nine pages.

Observation Test: Circle the letter of the best answer.

A. Which observation is correct about leap year?
   a. Each month has at least twenty-eight days.
   (b.) Each month has at least twenty-nine days.
   c. Each month has at least thirty days.
   d. Each month has at least thirty-one days.

B. Which sign encourages people to stay away?
   a. ENTER
   b. OPEN
   (c.) PROHIBITED
   d. WELCOME

C. Which observation is correct about false statements?
   (a.) The word *all* frequently appears.
   b. The word *and* frequently appears.
   c. The word *every* never appears.
   d. The word *some* never appears.

D. Which observation is correct about most comic strips?
   a. They are read circularly.
   b. They are read diagonally.
   (c.) They are read horizontally.
   d. They are read vertically.

E. Which observation is correct about conjunctions?
   a. They help an observer to recognize modifiers.
   (b.) They help a reader to identify relationships.
   c. They help a researcher to balance outline entries.
   d. They help a writer to compose a précis.

F. Which observation is incorrect for this problem:

$$\begin{array}{r} \$\ 1.98 \\ +\ \$19.80 \\ \hline \$21.78 \end{array}$$

a. A decimal sign appears.
(c.) A minus sign appears.
b. A dollar sign appears.
d. The total is correct.

G. Which observation is incorrect about a personal check?
a. An account number appears.
(b.) A person's race appears.
c. A person's signature appears.
d. The amount of the check appears.

H. Which observation is correct about the numbers 15 1/2 - 33 for a shirt size?
a. The buttons cover 15 1/2 inches of the shirt.
(b.) The collar's circumference is 15 1/2 inches and each sleeve's length is 33 inches.
c. The collar's circumference is 15 1/2 inches and the shirt's length is 33 inches.
d. Each cuff's circumference is 15 1/2 inches and the buttoned length is 33 inches.

I. Which observation is correct about 7 1/2 B?
a. It is a belt size.
c. It is a hat size.
b. It is a comb size.
(d.) It is a shoe size.

Association Test: One word in each group does not belong. Circle the letter in front of that word.

A.	a.	desire	b.	hope	(c.)	true	d. want
B.	(a.)	command	b.	labor	c.	toil	d. work
C.	a.	pen	b.	pencil	(c.)	television	d. typewriter
D.	a.	Africa	b.	Europe	(c.)	Japan	d. North America
E.	a.	can	b.	label	c.	lid	(d.) shelf
F.	a.	belt	b.	blouse	(c.)	shoes	d. skirt
G.	(a.)	perfume	b.	soap	c.	washcloth	d. water
H.	(a.)	Atlanta	b.	Austin	c.	Dallas	d. Houston
I.	(a.)	cigarette	b.	cooking	c.	heat	d. oven
J.	(a.)	counselor	b.	dermatologist	c.	pediatrician	d. psychiatrist
K.	a.	pane	(b.)	ridge	c.	screen	d. window
L.	a.	avenue	(b.)	interstate	c.	lane	d. street
M.	a.	Babe Ruth	b.	Hank Aaron	(c.)	Jesse Owens	d. Pete Rose
N.	(a.)	alimony	b.	judge	c.	lawyer	d. witness
O.	a.	creek	b.	river	c.	stream	(d.) tide
P.	a.	cheese	(b.)	french fries	c.	ice cream	d. milk
Q.	a.	hammer	b.	nail	c.	saw	(d.) tile
R.	a.	clarinet	b.	guitar	(c.)	recording	d. tuba
S.	a.	burglar	b.	robber	(c.)	sheriff	d. thief
T.	a.	The Beatles	b.	Elvis Presley	c.	Michael Jackson	(d.) Supreme Court

U.	a.	damage	(b.)	demolish	c.	harm	d. hurt
V.	a.	actor	b.	audience	(c.)	director	d. soliloquy
W.	(a.)	bacon	b.	butter	c.	jelly	d. toast
X.	a.	arson	(b.)	misdemeanor	c.	murder	d. rape
Y.	(a.)	San Antonio	b.	San Diego	c.	San Francisco	d. San Jose

Make your own association test, like the preceding one. Alphabetize four items in each group. Be sure that only one item does not belong. Use words from this book or from other textbooks as test items. (Your teacher may use your test, or items from it, for later assignments.)

Write your own observation test. Use the one on pp. 71-72 as an example. Have at least eight multiple choice questions, based on information found in newspapers and magazines or based on radio and TV commercials.

Make a library test of twenty observation questions. Have some questions pertain to the card catalog, the reference books, the *Readers' Guide*, the library's layout, the vertical file, the computers, etc. Capitalize and punctuate all questions correctly, and word all questions clearly. Be careful of your spelling. Another student will be taking your test. (Give a copy of your test questions, along with their answers, to your teacher.)

Make a bibliography and footnote test of ten entries. Be sure each entry has at least one error. Have another student take your test.

Lesson VII—Review Exercises and Tests

Exercises

1. Use these twenty words, or forms of them, in seven to ten sentences. Do not begin any sentence with *you* or *I*.

analysis	demonstrate	formal	prefer
concise	emphasis	identical	resemble
consider	exemplify	memory	surprise
context	explanatory	opinion	vary
coordinate	fact	precise	whole

2. Match the following words. They are opposites, or antonyms. They come from Lessons I-VI.

	COLUMN A		COLUMN B
q	1.	analysis	a. attached
m	2.	coarse	b. denotation
n	3.	conceal	c. employee
b	4.	connotation	d. general
a	5.	detached	e. immediately
j	6.	direct quotation	f. impersonal
c	7.	employer	g. latter
e	8.	eventually	h. literally
i	9.	fictional	i. nonfictional
h	10.	figuratively	j. indirect quotation
g	11.	former	k. physical
k	12.	mental	l. private
o	13.	mix	m. refined
t	14.	part	n. reveal
f	15.	personal	o. separate
s	16.	pleasant	p. stage name
l	17.	public	q. synthesis
d	18.	specific	r. trainer
p	19.	surname	s. unpleasant
r	20.	trainee	t. whole

3. In ten original sentences, use at least sixteen words from Exercise 2. Do not begin any sentence with *you* or *I*.

4. Write seven original sentences, using words from Exercise 2. Put quotation marks around the words or underline them to show italics. An example follows: Do not write in the "employer" section of the application. (If necessary, reread pp. 57-58.)

5. Write at least two paragraphs about a spy or spying. Use words from Exercise 2.

6. The following grouped words are similar in meaning. In other words, they are synonyms. On the line, write a meaning the three words have in common. (Do not use any of the three words as an answer for its own grouping.)

a.	aloof	distant	remote	apart; not close
b.	apparent	noticeable	obvious	observable; visible
c.	bias	preference	prejudice	favoritism; partial
d.	categorize	classify	group	order; arrange
e.	choose	decide	select	pick; prefer; elect
f.	coarse	obscene	vulgar	rough; offensive
g.	complete	thorough	full	entire; comprehensive
h.	consult	refer	research	regard; consider
i.	control	influence	manipulate	regulate; govern; rule
j.	convention	custom	tradition	habit; usually done
k.	delicate	elegant	refined	fineness; pleasing
l.	demonstrate	exemplify	illustrate	offer evidence
m.	designate	indicate	point out	show; specify
n.	detect	discover	find out	identify; investigate
o.	effect	reaction	response	result; consequence
p.	elements	members	parts	items; components
q.	fair	impartial	neutral	disinterested
r.	feel	sense	stimulate	aware; alert; emote
s.	individual	particular	specific	singular; precise
t.	notice	observe	see	recognize; look at

7. Write at least two paragraphs about your neighborhood and your neighbors. Use at least twelve words from Exercise 5. Change the form of the words if necessary.

8. Describe the classroom you are in from the point of view of someone about to enter, perhaps a carpenter, an artist, a photographer, a model, or a janitor. (Remember to check the Usage and the Punctuation pages of this text when you are revising compositions.)

9. Describe three audience members from the point of view of an entertainer on a stage.

10. Describe the front and back of your residence. Give details.

11. For each sentence, use context to determine the word you should underline.

    a. Words may have the same (form, former, formally) but be pronounced differently.
    b. Have you (express, expressed, expression) your supporting ideas clearly?
    c. She doesn't understand the (relate, related, relationship) between major and minor supporting ideas.
    d. (Associate, Associated, Associating) an index with an outline.
    e. Be (consist, consisting, consistent) in your work!
    f. Index entries are in (alphabet, alphabetical, alphabetically) order.
    g. If you understand (classification, classifies, classify), you probably can quickly find a book in the library.
    h. How many (refer, reference, referred) books do you own?
    i. Improve the (organization, organize, organizing) of your outline.
    j. (Think, Thinking, Thought) before you write!
    k. Should I use (denote, denotative, denotation) words in a science report?
    l. (Paraphrased, Paraphrases, Paraphrasing) are not enclosed with quotation marks.

m. Did you classify the subject into particular groups according to a single (basis, bases, bias)?
n. (Consider, Consideration, Considered) the context of the word!
o. Should I (categories, categorize, category) football as a sport or a game?

12. Write ten original questions using words from Exercises 10 that are not underlined.

13. Make a list of ten questions that relate to the Partial Index of this book, pp. 237-238.

14. Below is a list of phrases. Underline each that can be used as a complete subject.

of men and supplies
a ticket agent
usually alone
all questions
our parents
should have gone
my grandmother
that spy
skip and hop
your friend
for many years
sincerely done
this soap
effectively and efficiently
President Bush
his car
too often
not be able to go tomorrow
the forest
when expressed
daily with care
someone's hat
to jog daily
at the corner

15. Use the underlined phrases of Exercise 14 in declarative and interrogative sentences.

16. Make one compound sentence of each group of two sentences. Be careful of the coordinator you choose.

The coach screamed angrily. (for)
He was disgusted with our playing.

Mrs. Cox rejected the wage increase. (so)
Mr. Fox withdrew his offer.

My grandfather fought in Korea. (and)
My father fought in Vietnam.

You must choose now. (or)
I'll choose for you.

Edgar is eager to go. (but)
Stan is reluctant to leave.

I purchased the balls on Thursday. (and)
Findley lost them on Friday.

Val went out with Sal's girl. (so)
Sal went out with Val's girl.

Are you going to Brazil? (or)
Are you going to Argentina?

Test: Say, write, or circle the best answer.

1. "Oh, he's always right, never, never wrong!" expresses a(n)_____
   a. adventurous tone. c. helpful tone.
   b. grateful tone. (d.) unpleasant tone.

2. The opposite of analysis is_____
   a. basis. c. parenthesis.
   b. ellipsis. (d.) synthesis.

3. A book with a Y on its spine is found in a library's_____
   a. biographical collection. c. magazine collection.
   b. fictional collection. (d.) special collection.

4. *Former* and *latter* call attention to _____ items.
   a. one c. three
   (b.) two d. four

5. To find a book in a library, you_____
   I. Go to the card catalog.
   II. Copy correctly the call number and author.
   III. Copy correctly the call number and title.
   IV. Copy correctly the call number, author, and title.
   a. I. only c. I. and III.
   b. I. and III. (d.) I. and IV.

6. An applicant's resume benefits_____
   a. book publishers. (c.) possible employers.
   b. car dealers. d. school librarians.

7. A writer's point of view can be_____
   a. physical only. (c.) both physical and mental.
   b. mental only. d. neither physical nor mental.

8. An impersonal tone means a writer is_____
   a. close. c. misunderstood.
   (b.) distant. d. mixed up.

9. A dash can be used to indicate_____
   a. acronyms. c. italics.
   b. cross-references. (d.) tone.

10. Denotation is associated with _____ meaning.
    a. emotional c. personal
    (b.) literal d. preferred

11. Verbatim quotations are_____
    a. capitalized. c. paraphrased.
    b. lengthy. (d.) word for word.

12. If a friend wants to read fiction, you would suggest a(n)_____
    a. biography. c. index.
    b. encyclopedia. (d.) novel.

13. Antonyms give _____ meanings.
    a. figurative
    b. listed
    c. matched
    (d.) opposite

14. An author's surname is his _____ name.
    a. first
    (b.) last
    c. nick
    d. professional

15. The win-loss record of baseball teams appears on the_____
    a. advertising page.
    b. editorial page.
    (c.) sports page.
    d. stock market page.

16. Dictionary entries, like telephone book entries, are listed in _____ order.
    (a.) alphabetical
    b. geographical
    c. numerical
    d. political

17. Describing your house from a bedroom would limit your_____
    a. connotative words.
    b. denotative words.
    c. mental point of view.
    (d.) physical point of view.

18. Several references to George Washington are found in the _____
    a. *Art Index.*
    (b.) *Biography Index.*
    c. *Education Index.*
    d. *Industrial Arts Index.*

19. To find a magazine, you would first go to_____
    (a.) *Readers' Guide.*
    b. the card catalog.
    c. the Dewey Decimal System.
    d. the Library of Congress.

20. Which would be the first entry in an Index listing sport participants?
    a. wrestlers
    (c.) boxers
    b. skaters
    d. swimmers

Read this paragraph. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** This paragraph exemplifies one type of informative writing, extended definition.)

A table of contents is an outline of a text. It may be general or very specific, depending on whether the writer wants it to serve as a study aid. A detailed table of contents helps readers to prepare for tests, since the table provides a summary of the full text. Furthermore, readers may find a detailed table of contents, plus an exhaustive index, helpful in doing research. Both may save them much time and effort, thereby giving them opportunities to check other relevant sources.

A. This paragraph is about
   a. indexes.
   b. outlines.
   (c.) table of contents.
   d. research.

B. When doing research, a reader will find _____ helpful.
   a. a detailed table of contents
   (b.) a detailed table of contents and an exhaustive index
   c. a general table of contents
   d. a general table of contents and an index

C. Relevant sources are
   a. checked sources.
   b. detailed sources.
   c. indexed sources.
   (d.) related sources.

D. The opposite of *relevant* is
   a. ilrelevant.
   b. imrelevant.
   c. inrelevant.
   (d.) irrelevant.

E. The first word in the second sentence (it) refers to
   a. book.
   b. contents.
   c. outline.
   (d.) table of contents.

F. A reader learns from this paragraph that
   a. all writers provide detailed indexes for research.
   (b.) some writers include a table of contents as a study aid.
   c. writers don't like to help readers prepare for tests.
   d. writers never include summaries of their texts.

G. The fourth word in the last sentence (them) refers to
   a. contents.
   b. opportunities.
   (c.) readers.
   d. sources.

H. The word *contents* has two pronunciations. Which is the correct one for this paragraph?
   (a.) CON' tents
   b. con TENTS'
   c. CONT' ents
   d. cont ENTS'

I. Since this paragraph has no *you, yours, I,* or *we,* its tone is
   (a.) impersonal.
   b. important.
   c. personal.
   d. unimportant.

Read this paragraph. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** This paragraph, like those of p. 34 and p. 36, exemplifies classification.)

English teachers classify words according to the image they give. They call them general, specific, abstract, or concrete. General and specific words differ in the number of subjects they suggest to a reader's mind. The general word *animals,* for example, suggests more subjects than the specific word *dogs.* Abstract and concrete words differ in the number of characteristics they suggest. The abstract word *animal,* for example, suggests a few common characteristics. The concrete word *Fido,* on the other hand, suggests many particular characteristics of one dog. In time, a reader learns to associate general and abstract words with vague images and specific and concrete words with vivid images.

A. This paragraph is about
   a. animals.
   b. English teachers.
   c. Fido.
   (d.) four classes of words.

B. To make ideas vivid, writers
   a. capitalize all words.
   b. italicize image words.
   c. suggest abstract words.
   (d.) use concrete words.

C. Writers can help readers think of something definite with the phrase
   a. characteristics of.
   b. English teachers.
   (c.) for example.
   d. number of.

D. This paragraph emphasizes dissimilarities among words by pointing out their
   a. characteristics.
   (b.) differences.
   c. subjects.
   d. sameness.

E. Of the four classifications in the second sentence, which is the former and which is the latter?
   (a.) none of them
   b. general and specific
   c. abstract and concrete
   d. general and concrete

F. The word *animals* suggests _____ to the mind.
   a. common characteristics
   b. rare characteristics
   (c.) several subjects
   d. two subjects

G. When appearing in a handwritten paragraph, italicized words are
   a. capitalized.
   b. hyphenated.
   c. parenthesized.
   (d.) underlined.

H. *Vague* and *vivid* are
   a. acronyms.
   (b.) antonyms.
   c. heteronyms.
   d. homonyms.

I. Physical is to body as _____ is to mind.
   a. mantle
   b. medal
   (c.) mental
   d. metal

Read this paragraph. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** This paragraph develops an extended definition by contrast.)

Words, whether connotative or denotative, are not things. They are symbols. They stand for something. They represent things. In a specific context, readers give meaning to and get meaning from them. Scientists know this, so they use denotative words, words that have a precise unemotional meaning. Poets also know this, so they use connotative words, words that suggest weak or powerful emotional meanings.

A. This paragraph refers to
   (a.) both connotative and denotative words.
   b. neither connotative nor denotative words.
   c. connotative words only.
   d. denotative words only.

B. This paragraph explains differences between _____ use of words.
   a. poets' and readers'
   c. scientists' and readers'
   (b.) scientists' and poets'
   d. writers' and readers'

C. For a precise definition, a scientist would consult a(n)
   a. abridged dictionary.
   c. ancient almanac.
   (b.) unabridged dictionary.
   d. recent almanac.

D. The word *they* appears five times in this paragraph. It refers to
   a. scientists and readers.
   (c.) words and people.
   b. symbols and meanings.
   d. words and things.

E. They stand for something. They represent things. These two sentences show
   a. analysis for outlining.
   b. research for footnoting.
   (c.) restatement for emphasis.
   d. synthesis for classification.

F. The words in this paragraph are mainly
   a. connotative
   c. imperative.
   (b.) denotative.
   d. interrogative.

G. Since *they* is a substitute word for nouns referred to earlier, it is a(n)
   a. adjective.
   c. interjection.
   b. adverb.
   (d). pronoun.

H. The word *so* in the last two sentences is a(n)
   a. adjective.
   c. preposition.
   (b.) conjunction.
   d. verb.

The following items pertain to dictionaries. Write or circle the letter of the best answer to the sentences that follow.

A. What does an unabridged dictionary not do ?
(a.) It forbids the use of a particular word.
b. It gives the part or parts of speech of a word.
c. It indicates how a word is pronounced.
d. It shows where a word may be divided.

B. Another name for a dictionary maker is
a. cartographer.
(b.) lexicographer.
c. photographer.
d. telegrapher.

C. The date of a dictionary's original copyright date is found
a. on the back of the Introduction.
(b.) on the back of the title page.
c. on the same page as the Preface.
d. on the same page as the pronunciation chart.

D. When a word is classified as _____ in a dictionary, it means the word is heard in ordinary conversation.
a. archaic
(b.) colloquial
c. foreign
d. obsolete

E. When a researcher becomes interested in the associations and overtones of a word, he considers its _____ meaning.
(a.) connotative
b. denotative
c. Old English
d. Middle English

F. *The Concise Oxford Dictionary* is _____ *The Oxford English Dictionary.*
a. a children's version of
b. equal to
c. larger than
(d.) smaller than

G. To a researcher, the abbreviation III, 4 means
a. article 3, supporting idea 4.
b. main idea 3, major supporting idea 4.
c. outline item 3, page 4.
(d.) volume 3, page 4.

H. Most abridged dictionaries give the
a. British meaning first or last.
b. connotative meaning first or last.
c. forbidden meaning first or last.
(d.) oldest meaning first or last.

I. In which century was the first unabridged dictionary published in America?
a. seventeenth
b. eighteenth
(c.) nineteenth
d. twentieth

J. If a dictionary identifies a word as having a variant spelling, a reader expects to see
   a. a foreign spelling of it.
   b. a poet's spelling of it.
   (c.) another spelling of it.
   d. only one spelling of it.

K. Generally, two _____ appear at the top of each page of a dictionary.
   a. adjectives
   b. compound words
   (c.) guide words
   d. nouns

L. When a word has two syllables accented, the heavy accent mark indicates the syllable that is to have the _____accent.
   a. equal
   (b.) primary
   c. secondary
   d. unstressed

M. When a reader sees *syn.* in a dictionary entry, he expects to see
   a. syllables.
   (b.) synonyms.
   c. syntactical words.
   d. Syrian words.

N. The capital letters OE in a dictionary entry mean the word
   (a.) comes from Old English.
   b. expresses offensive English.
   c. is found in *The Oxford English Dictionary.*
   d. is found in *The Official English Dictionary of the US Government.*

O. A word being defined in a dictionary (usually in boldface type) is a
   a. deface.
   (b.) definiendum.
   c. definition.
   d. deformation.

P. According to some dictionaries, the English language has _____ words.
   (a.) over half a million
   b. one million
   c. over half a billion
   d. one billion

Write a Comprehension Test. Use one of the three in this lesson (pp. 79-81) as a model. The subject of the paragraph(s) can come from this text or another, maybe one you are having trouble reading or studying. Write at least six multiple choice questions (or statements) below the paragraph(s).

Lesson VIII—Using Examples

Do you know that Repeating, Observing, Associating, and Memorizing make up the ROAM method?

I. Arranging examples
   A. From general to specific
   B. From specific to general
II. Classifying examples
   A. As actual
   B. As imaginary
III. Presenting examples
   A. Through factual evidence
      1. Real world
      2. Reference world
   B. Through opinionated evidence
      1. Valid
      2. Invalid
IV. Wording examples
   A. For grammatical qualities
      1. Indicative mood
      2. Subjunctive mood
   B. For literary qualities
      1. Emotional setting
      2. Emotional trait
      3. Emotional state
V. Introducing examples
   A. With explanatory conjunctions
   B. With appositive conjunctions

(**Teacher:** This lesson begins a change in tone. The students should notice that a personal tone replaces the impersonal tone of Lessons I-VII. The writer speaks directly to them, which they can read about on page 133. He molds their attitude toward his subject by intruding into their thinking and reading.)

What an Outline Reveals

Besides being a reading aid, an outline acquaints you with a writer's thinking. Its main and supporting ideas let you see what he has thought. Its levels let you see how specifically he has thought.

In the above outline you should see five main ideas and nineteen supporting ideas making up three levels. All main ideas appear on level one, near Roman numbers. All supporting ideas appear on levels two and three, near capital letters and Arabic numbers. Both the main and the supporting ideas relate to "examples." The main ideas are general; the supporting ideas are specific. Together, all twenty-four entries make the outline meaningful. They all give it substance, content. Therefore, do not consider specific entries more important than general entries because they're more numerous. Main ideas, not supporting ideas, are what unify a writing. They represent the topic sentences of key paragraphs.

Deduction and Induction

A writer's examples often display two thought processes: deduction and induction. Deduction ends with examples that support a general statement. Induction begins with examples that lead to a general statement. To quickly identify each process, notice where the examples appear. To quickly recall each process, associate each with something familiar—maybe a few outline entries.

OUTLINE ENTRIES	DEDUCTION
main idea	general statement
supporting idea	specific example
supporting idea	specific example
supporting idea	specific example

In comparing deduction with the outline entries, notice that the general statement comes before specific examples, just as the main idea comes before supporting ideas.

Induction is the opposite. You read specific examples before you read a general statement. In other words, outline entries appear inverted, upside down. The supporting ideas come before the main idea.

INVERTED OUTLINE ENTRIES	INDUCTION
supporting idea	specific example
supporting idea	specific example
supporting idea	specific example
main idea	general statement

With induction, a writer often presents a discovery or recommends a change. He shows you that his specific examples logically lead to his general statement's conclusion.

Examples of Deduction and Induction

Be careful not to associate deduction and induction with outlined information only. For both also appear in rules and in research patterns presented in textbooks. Deduction, for instance, often takes the following form in grammar books.

A noun names a person, place, or thing. (general statement or rule)

Mona moans.
Fred makes *friends* easily.
Pleasantville is pleasant. (specific examples)
Our *school* is a *morgue*.
A *snake* slithers silently.
My *desk* squeaks loudly.

From the specific examples supporting the general statement, you correctly conclude that *Mona, Fred, friends, Pleasantville,* etc. are people, places, and things. You have learned what their author wanted you to. He did it directly and quickly through one rule and six examples. He used deduction.

(Observe that the grammar-rule information looks like outlined information, a main idea before its supporting ideas.)

In research, induction can be less direct and less quick than deduction. It often requires you to collect specific statements (examples) about a subject before you offer a general statement. The specific statements are data; the general statement is a generalization. The generalization is always related to the data. In the past, collecting data cost much in money, time, and effort. Today, because of computers, it costs less.

For instance, as a student council president you would have little trouble discovering which date in the first week of June may have the best weather for a school picnic. You would telephone the local weather service and request information about rain during June 1-7, covering, perhaps, the past fifty years. In a short while, your telephone call would be returned—or you would call again—and you would have the data.

To help the other council members understand how you decided on the picnic date, you would arrange the specific statements (data) and general statement (generalization) like this:

rained forty-six times on June 1
rained thirty-three times on June 2
rained eight times on June 3 (specific statements or examples)
rained forty-one times on June 4
rained twenty-nine times on June 5
rained seventeen times on June 6
rained thirty-two times on June 7

The generalization from the data is that June 3 has less probability of rain than the other six days. (general statement)

(Observe that induction looks like part of an inverted outline, one main idea below its supporting ideas.)

In explaining your recommendation to the council, you would stress the probability, not the certainty, of no rain on June 3.

Exercise A: Identify the type of thought process—deductive or inductive—that appears in each test item. On the line, write D if the item shows the deductive process, I if it shows the inductive process.

D 1. Rule: A demonstrative pronoun points to someone or something as an emphasized example.
   a. *That* is my wallet.
   b. *This* is my friend Bill.
   c. *These* are mine; *those* in the corner are yours.

I 2. a. Watching him leap for a pass—now *that's* what I call ballet on the field!
   b. I'll give him the time of day. But *that's* all I'll give him.
   c. *These* I expect all my employees to have: honesty, loyalty, dependability.
   d. *Those* will never be placed there again.
   Generalization: A demonstrative pronoun points to an implied or expressed idea in a preceding or succeeding word group.

D 3. Rule: A compound-complex sentence has at least two independent clauses and at least one dependent clause.
   a. I know that he wants an interview, but I'm not ready to give one.
   b. When the bell rings, leave your test on my desk; then go to lunch.
   c. Your answer is clear, but it's just as wrong as the one you gave yesterday.

D 4. Rule: An elliptical construction is a grammatically incomplete expression that is not a fragment.
   a. *When available,* it will be shipped immediately.
   b. Reread the preceding pages, *if necessary.*
   c. She is prettier than *I.*
   d. *Ready?*

I 5. a. Are you going *to school,* or are you going to stay *in bed*?
   b. *From the plane,* we could see that the cliffs towered *above the huts.*
   c. He jumped *over the picket fence,* ran *down the dirt path,* and dove *into the swift moving water.*
Generalization: A prepositional phrase contains at least a preposition and an object, with modifiers sometimes between the preposition and its object.

I 6. a. at by for from like of off on out through to up with
   b. into onto unto within without throughout
   c. according to along with because of in front of
Generalization: A preposition can be a simple word, a compound word, or a phrase.

D 7. Rule: A word can have more than one grammatical function.
   a. *That* is Mr. Bland's car. (demonstrative pronoun as subject of an independent clause)
   b. I know *that* you can be trusted. (conjunction as subordinator introducing a dependent clause)
   c. Show me a report card *that* will make me proud. (relative pronoun as subject of a dependent clause)

I 8. a. *Who* is the new student?
   b. *What* is her phone number?
   c. *Whose* is this?
   d. *Which* is mine?
   e. *Whom* do I pay?
Generalization: Interrogative pronouns appear in interrogative sentences.

I 9. a. Oh! What a blue sky!
   b. Yes, yes, do go! But don't expect me to go with you.
   c. I hope all of you—Bill, don't interrupt me while I'm talking—as I was saying, class,....
Generalization: Punctuation affects the tone of a sentence.

I 10. a. "If I must, I'll suspend Jim," said the principal.
b. "I notice that Jim chooses mainly salads and vegetables for lunch," said the cafeteria manager.
c. "Jim has failed all my tests," said the teacher.
d. "I counseled Jim four times about his poor academic record," said the guidance counselor.
Generalization: The point of view of a speaker affects the content of his remark.

Exercise B: Write verbatim an example from a course textbook that reflects either the deductive or the inductive thought process. Identify the process at the end of the example. To prove you are correct, make either regular or inverted outline entries. (If necessary, reread pp. 85-86. Do you remember the meaning of *verbatim*?)

Inference

To speak of the probability of rain is to speak of the probable and improbable chances of rain. It is to come to a logical conclusion about the likelihood of rain. Arriving at the conclusion is making an inference, which may or may not be correct, depending on whether sound thinking and much reliable data support it. In the case of the school's picnic date, the inference is correct because fifty years of rain data logically lead to the generalization.

If you forget to associate an inference with probability, associate it with the word *probably*. You may, for instance, see a friend who fails to speak to you. You conclude, or infer, that she is upset with you, which may or may not be correct, depending on what later questions reveal. If, however, no questions follow, then you never will know whether you inferred correctly about her silence. All you will know definitely is that you judged a friend's behavior after you observed it. Your judgment is probably wise if it is based on many experiences with your friend, provided the current incident is like past ones. It is probably unwise if it is based on a few experiences involving other friends. Whether wise or unwise, your judgment indicates a generalization has been inferred from particular experiences.

From these two explanations do not infer that inferences are limited to predictions and past events. They are part of current happenings as well, in reading, in listening, and in observing.

You infer as you read these pages. You conclude that the writer believes his examples and illustrations communicate the ideas, principles, facts, opinions, etc. that he wants. You further conclude that the writer controls his material by carefully arranging his ideas and selecting his words.

While listening to a radio, you also infer—sometimes correctly, sometimes incorrectly. You may wrongfully generalize that a political candidate speaks mainly facts because he repeatedly says "as a matter of fact." You might incorrectly report to a friend that a teenage idol drinks Fizz because he advertises it on all local stations. Or you could excitedly converse about the charm of a distant disk jockey, unaware that his pleasant voice hides an unpleasant personality.

Finally, you infer as you observe, perhaps correctly or incorrectly. You may unwisely generalize that all drivers of luxury cars are owners of those cars, forgetting that drivers can easily lease or rent cars. You might strongly condemn all who stagger, judging them drunkards, never having learned that some health problems affect the equilibrium. Or you could mistakenly believe a neighbor spends much money on her wardrobe, not realizing that she and her same-size friends switch clothes.

(Study each sentence in the four preceding paragraphs. What do you infer from your observations?)

Hasty Generalization

When you generalize about people, events, or ideas, be sure your evidence is sufficient and of the right kind. If it is not, you may lead yourself to a wrong conclusion, forming a hasty generalization.

You may, for instance, hastily generalize that most English teachers drive foreign made cars. You think this because you see eight of the ten English teachers in your school driving them. Your principal points out, however, that you see only a few English teachers out of tens of thousands. Furthermore, he tells you that a retired English teacher owns a nearby foreign car business, where he offers his former colleagues low prices. These remarks get you to recognize immediately the errors of your generalization. It is based (1) on only a small number of teachers and (2) on the privileged buying of these few teachers. The eight benefit from special prices. They do not represent typical car-buying English teachers. They're the exception rather than the rule.

Facts and Opinions

Avoiding hasty generalizations is only one way to improve your thinking. Recognizing differences between facts and opinions is another, since both make up evidence. Both support ideas. But evidence from a medical laboratory differs from that of a carnival side show. Factual statements make up a laboratory's report; opinionated statements make up a showman's claims. Both present evidence, but the evidence differs greatly.

Factual evidence provides precise descriptions by a qualified observer, sometimes tables and graphs by a trusted expert. The evidence can be checked and re-checked, tested and re-tested, confirmed and re-confirmed under nearly identical conditions. It remains factual even if social, political, religious, and ethnic differences exist among the observers or researchers. Opinionated evidence lacks these qualities. Moreover, factual evidence leads a fair-minded researcher from less knowledge to greater knowledge, which is generally reported with denotative words. Conversely, opinionated evidence limits serious, extended research, since its connotative words stir disputes. (Do you recall how denotative and connotative words differ?)

To determine whether a statement is a fact or an opinion, test its truth or falseness. Do this by going to either the physical world or the world of references and records. For instance, the statement "Sarah is the tallest girl on the basketball team" can be accepted as a fact or rejected as an opinion, depending on whether it is true or false. You investigate its truth by going to the real world, measuring the height of each team member. Or you investigate its truth by referring to the coach's recorded measurements of each team member's height. The first method requires your correct use of an accurate measuring instrument. The second method requires your trust of someone else's earlier measuring observation. Evidence from both worlds, real and reference, is acceptable as long as you and the coach are honest and trustworthy. You can use it to support the statement about Sarah's height as a fact.

In contrast to a fact about Sarah's height would be an opinion about her beauty: "Sarah is America's most beautiful basketball player." To support the statement with evidence from the real world or the world of records would be impossible. No known device can detect beauty. No known instrument can measure it. For what is beauty? How is it identified? Who are the qualified observers to identify it? These questions have puzzled man for years. They have led to lively debates. They will continue to do so, because the feelings, beliefs, and attitudes of observers affect their ideas of beauty. No fair method yet

exists to help them establish a person's beauty as fact. Their likes and dislikes influence their statements about beauty. They express only their opinions.

A mixture of opinion and fact would occur if Sarah said on national television, "I believe I am America's most beautiful basketball player." Her opinion about her own beauty is personal. The "I believe" makes her statement an individual matter, accepted by her alone. She is publicly declaring an opinion only. She is not declaring her beauty to be a publicly established fact.

Yet there is a fact. The fact is the statement itself. It is verifiable. Millions probably heard her declare her belief, her opinion, about her own beauty. Hundreds probably videotaped it. Therefore, to prove that she made the statement would be easy. To prove that she holds an opinion about her own beauty would also be easy. But to prove that she is beautiful would be impossible. For Sarah offers neither reasons nor evidence for holding her opinion. She applies no logic to facts. She merely gives an opinion without supporting evidence. Consequently, her opinion is invalid. It is not logically based on facts. If she had depended on facts to support her opinion, then her opinion would have been valid.

Validity is the test of an opinion as much as truth is the test of a fact.

(**Teacher:** Students should notice that this narration about Sarah personalizes the concepts of fact and opinion. Both become associated with a named person. The concepts are brought down to earth, given familiar contexts. Students can personalize abstractions by the same narrative technique.)

Exercise C: Place F before each factual statement and O before each opinionated statement. If necessary, consult reference books in your library.

O	a.	Washington, D.C. is the most beautiful national capital in the Northern hemisphere.
O	b.	Wealthy people drive Cadillacs.
F	c.	Three angles and three sides make up a triangle.
O	d.	Barometric pressure will not vary next month.
O	e.	We believe all Koreans are communists.
F	f.	Some physicians become addicted to drugs.
F	g.	Atlanta is the largest city in Georgia.
O	h.	Everyone knows German Jews died during the Holocaust.
F	i.	Ethiopia is in Africa.
F	j.	George Orwell is the pen name of Eric Blair.
O	k.	I own the most powerful automobile in the world.
F	l.	A rainbow is a phenomenon produced by sunlight passing through droplets of water.
O	m.	The Atlanta Braves will win the World Series next year.
O	n.	Congressmen could never pass an IQ test.
O	o.	Only alcoholics see UFO's.
O	p.	Dallas should become the capital of Texas.
F	q.	NBC is a commercial television network.
F	r.	President Franklin D. Roosevelt died on April 12, 1945.
F	s.	Maya Lin designed the Vietnam Veterans Memorial.
O	t.	Richard Eberhart is America's greatest twentieth century poet.

(Did you observe that all sentences begin with a different word?)

Exercise D: Select one of the factual statements from Exercise C and write a 125-175 word paragraph about it. Do research if necessary.

Exercise E: Consult the *Readers' Guide* for recent articles on American presidents. Compare two articles. Explain in one paragraph (150-200 words) why you liked one article better than the other. At the bottom of your paragraph, include the titles of the magazines, the titles of the articles, dates of publication, and page numbers.

Exercise F: Find information in at least six sources on one of the following topics:

Disco Dancing	Federal Reserve Board
Break Dancing	Nuclear Regulatory Commission
Television Advertising	Cocaine
Television Ratings	Insulin
Realism in Philosophy	Rock Music
Realism in Art	Country and Western Music
Professional Bowling	Famine in Ethiopia
Amateur Boxing	Armed Conflict in the Middle East

List the title and editor(s) or author(s) of each source. Use the information to write a research report on the selected topic or a factual composition on an aspect of it.

Careful Wording of Examples

When studying this lesson for a test, notice that the deductive example and the inductive example of pages 85-86 differ in two ways. The deductive example presents what actually appears in a grammar book; the inductive example presents what is imaginary, or hypothetical, about a school picnic. Moreover, the mood of the verb—that is, the manner in which a writer thinks of the action of the verb—differs in each example. The deductive example uses the indicative mood, which points out ideas as facts or realities; the inductive example uses the subjunctive mood, which stresses ideas as wishes, hopes, or probabilities.

Of course, neither mood appears in examples only. Each can appear in legends, myths, fables, or anecdotes as well. Nor are deductive examples always actual, any more than inductive examples are always imaginary. Either can be actual or imaginary, expressing either mood.

To learn which word in a sentence has mood and is therefore a verb, ask yourself, "Which word in this sentence is stating or asking something about a noun or a pronoun?" In answering this question, you will observe that a verb emphasizes one of four points about each noun and pronoun.

1. Acting or doing (Tom *hunts*. Everyone *runs*.)
2. Feeling (Tom *hates* traps! Who *loves* to run?)
3. Existing (Tom *is* a hunter. These *are* the winners.)
4. A condition of being (Tom *knows* animals. You *win* the trophy!)

You can see that all eight sentences express the indicative mood. They point out particular facts about the world outside the writer's mind. Each sentence's verb reveals what the writer was thinking about Tom and others at the time he used it.

If the eight sentences had expressed the subjunctive mood, you would have seen, most likely, such verbs as *be, were, should, would, prefer, suffice,* etc. These verbs help you to sense what the writer's temperament or frame of mind was at the time he expressed himself. In popular expressions you hear or see the subjunctive mood rather often:

1. *Come* what may, we will leave at noon.
2. If need *be,* we will wait till noon.
3. *Let* everybody rise.

4. God *bless* you.
5. Glory *be* to God!
6. Oh, that a man's word *were* his bond!

Exercise G: Identify the mood of the italicized verb(s). On the line, place I for the indicative mood and S for the subjunctive mood.

I a. Bill's apartment *is* too expensive.
I b. She'll *win* the race tomorrow.
S c. I wish I *were* Sylvester Stallone.
I d. A pock-marked face *appeared* at the window.
S e. Thy kingdom come, thy will *be done.*
I f. He *runs* a mile in six minutes.
I g. Sue *can see* her uncle's house from the school.
S h. *Suffice* it to say, a decrease in production will affect profits.
S i. The President insists that all hostages *be* released.
I j. Sylvia *sang* to Sylvester Stallone!
S k. Is it necessary that he *appear* in court?
I l. Though without a kingdom, I *dress* kingly.
S m. *Had* I my wish, he would still be in prison.
S n. *Let* us never waver.
S o. *Should* I *be* gone, pick me up at Bill's.

(Did you notice that all sentences begin with a different word?)

Mood in Literature

To associate mood with only verbs is too narrow. It also should be associated with literature, mainly fictional. For mood can refer to (1) the emotional trait of a character, (2) the atmosphere of a setting, or (3) the emotional state of a reader. A character's emotional trait within a setting, however, does not always produce an emotional state in a reader. Therefore, do not think that reading a work is the same as becoming emotionally attached to it or emotionally moved by it. You may interact with it on a take-it-or-leave-it basis only, particularly if it's a required reading assignment. You may be aware of the effects of a character's emotional trait in a novel as she interacts with other characters, but the emotional trait may produce no emotional state in you.

For instance, despair, an emotional trait, affects a character's conversation: volume, rate, inflection, subject, and details. Other characters react to her speaking. They feel despair as her mood. You, as a reader, may too, but not necessarily. The mood of the verbs, the punctuation marks, the connotative words, the descriptive sensations, and the subjects of conversation may stir no despair in you. In fact, you may feel pity for the character as she talks.

Usually, neither age nor education is important for appreciating a mood response. Your younger brothers and sisters know as much about it as you, probably from watching ghost programs on television. They see the setting—perhaps a deserted mansion during a stormy night—contributing to their feelings of fear. Within the setting they watch closely two gruesome figures, maybe a scar-faced bum and a one-eyed hag, both hate-filled and dressed in black. To deepen their own fearful feelings, they watch the program in darkness—after telling each other ghost stories. Though young, they know what mood is, specifically, the emotional state of fear. And so do you. You have had similar feelings.

Exercise H: Write a 150-200 word description of a playground, a yard sale, a flea market, a Founders Day celebration, a family reunion, an automobile showroom, an equestrian

show, a reverse beauty contest, a wrestling match, a chess match, or a topic acceptable to your teacher. Be sure your description reflects one predominant mood, such as happiness, cheerfulness, loneliness, gloom, dejection, rejection, resignation, dread, fear, anxiety, and so forth.

Explanatory Conjunctions (FISTS)

Your attention was directed to both the picnic example and the grammar book example through *for instance*, an explanatory conjunction. Such a phrase signals something specific is to follow. If it goes unnoticed, a fact or an opinion may be missed.

Many other explanatory conjunctions also prepare you for specifics:

mainly	especially	in brief	for example
namely	markedly	in short	as a rule
chiefly	notably	in other words	such as
particularly	in particular	to sum up	to demonstrate
specifically	to illustrate	that is	to specify

As with *for instance*, these words and phrases introduce concrete ideas, preparing you for an immediate impression or image rather than a delayed one. Their number may make them difficult to remember. If so, memorize only five that make up the acronym FISTS.

For example (and its abbreviation *e.g.*)
In other words
Such as
That is (and its abbreviation *i.e.*)
Specifically

You have already seen some of these explanatory conjunctions used:

> The words are similar in meaning. *In other words,* they are synonyms.
> Frequently, readers associate classifying and dividing with only classroom assignments, *such as* outlining or research.
> *For example,* books about tennis are on the 793 shelf or shelves.

As these sentences clearly show, an explanatory conjunction calls attention to a specific or to a restatement. When emphasizing a restatement, it is sometimes called an **appositive conjunction**. As such, it introduces a paraphrase. Since each paraphrase represents an idea, it is frequently called a **reiteration**, which some critics recognize as a special kind of repetition.

As a writer, expect to use reiteration often. Rely on it to re-emphasize an idea in more exact words or to clarify an idea with more details. Also rely on it to pattern sounds, images, and sentence parts for the different intelligence levels of your readers. If used correctly, it should let your readers know that you are accepting complete responsibility for communicating, not making them accept sole responsibility for understanding.

Although reiteration appears mainly in short expressions, it can carry complete thoughts in paragraphs too:

> The correct and incorrect two-level outlines of Lesson I presented limited analyses.... None were complete. All were too general. Each

> had details missing. Each had items left out. None covered its topic thoroughly. In this respect, they all resembled the four-level outline on page 1, whose topic also lacked a full analysis. (p. 12)

Explanatory conjunctions can help to make your explanations, examples, and definitions conspicuous, which may be necessary for poor readers and listeners.

Exercise I: For homework, identify at least ten sentences in the first eight lessons that have an explanatory conjunction. Write the sentences verbatim, that is, word for word. Underline the explanatory conjunction.

Exercise J: For homework, identify at least ten sentences in a textbook—other than English—that have an explanatory conjunction. Put quotation marks around the verbatim sentences. Also identify the textbook, by title, author, publisher, etc.

Lesson IX—Applying the ROAM Method

Observations about Usage

anecdote, antidote An **anecdote** is a brief, interesting account of a real or fictitious incident: The mood of verbs affects legends, fables, myths, and anecdotes. An **antidote** is a remedy that counteracts the effects of a poison: Give an antidote immediately if this detergent is swallowed.

data **Data** is the plural of **datum,** a Latin word rarely found in American textbooks. Data consists of facts, information, or statistics organized for analysis or for decision-making. If data represent one whole unit, group, collection, or cluster, use a singular verb: My data differs from yours. If data represent individual items or particular parts, use a plural verb: Many personal data are omitted in your resume.

fact Inexperienced writers often use **fact** to give their writing an air of authority or objectivity: **the fact of the matter, as a matter of fact, hard facts, reported facts.** Some expressions with **the fact that** can be reduced to a word or two, which are parenthesized in the following list.

Despite the fact that....(though, although)
Direct your attention to the fact that....(look at, consider)
Due to the fact that....(since, because)
In view of the fact that....(since, because)
Make an examination of the fact that....(examine)
Make mention of the fact that....(mention)
On account of the fact that....(since, because)
Owing to the fact that....(because)
Plus the fact that....(besides, moreover)
Take into consideration the fact that....(consider)

True fact and **actual fact** are redundancies. Omit **true** and **actual.**

imply, infer Writers and speakers **imply** when they suggest, hint, insinuate, or vaguely express an idea or point: Did the principal imply that six seniors may fail? Readers, listeners, and observers **infer** when they conclude, deduce, surmise, or gather meaning from a remark or an act: "You infer as you read these pages."

implicit, explicit Something implied, not clearly expressed, is **implicit**: An implicit threat of bodily harm explained the robber's success. Something extremely clear and easily understood is **explicit**: Reiteration allows you to become more explicit. **Implicit** also means "unquestioning": Do you have implicit faith in your uncle?

personal, personnel **Personal** relates to a particular person or to a private concern, not a public one: Sarah's opinion about her own beauty is personal. **Personnel** refers to the staff employed by or to people active in an organization, business, or service: Who is the Director of Personnel for City Park Services? In a military force, **personnel** refers to people and **materiel** (muh-teer-e-EL) refers to equipment and supplies.

redundancy, repetition, repetitiousness **Redundancy** is purposeless repetition of synonymous words. **Repetition** is expressing an idea in the same words. **Repetitiousness** is tiresome repetition.

Avoid these redundancies:

absolutely perfect	emotional feeling
ask a question about	final completion
brief summary	first began
completely finished	in common with each other
continue on	my personal friend

Recognition Test: Write ten original sentences using fifteen words from the usage list of this lesson or from the usage list of Lesson VI. Begin at least eight of the ten sentences with different words. Express the indicative mood in all correctly worded and punctuated sentences.

Observations about Punctuation

HYPHEN

1. Use a hyphen to shorten an expression. Be sure neither clarity nor meaning is affected.

   a three-level topic outline (a topic outline of three levels)
   a number-letter outline (an outline with numbers and letters)
   a scar-faced bum (a bum with a scar on his face)
   same-size friends (friends of the same size)
   re-emphasize (emphasize again)

   Notice that the unhyphenated expressions are longer.

2. Use a hyphen to give correct meaning.

   Over the long term taxes will decrease.
   His long-term debts make him a poor risk.

   The business is wholly owned by fifty stockholders.
   Is the firm a wholly-owned subsidiary of Exxon?

   The rescue squad will try to recover the body by midnight.
   Mr. Johnson will re-cover our sofa.

   I'll try to reform him before I marry him.
   You need to re-form the wings of your model.

3. Hyphenate the parts of some compound words.

   Did you receive a grant-in-aid for college?
   It's tough to admit you're a has-been.
   Ms. Grump red-penciled my essay!
   The President has no cure-all for the economy.

4. Hyphenate spelled-out compound numbers from twenty-one to ninety-nine and spelled-out fractions.

forty-four	ninety-six-year-old mansion
one hundred forty-four	four-fifths
forty-four hundredths	two-thirds

Some critics believe the hyphen should be omitted when a fraction is a noun.

5. Use a hyphen after some prefixes and words in traditional combinations: *ex* (former), *anti, pro, quasi, self, all, great.* Use a hyphen before *elect.*

ex-husband	self-discipline
anti-Semitism	all-purpose
pro-Korean	great-great-grandfather
quasi-scientific	Senator-elect Brown

6. Substitute a hyphen for the words *to* and *through.*

7:00-10:00 a.m. pp. 8-12 A.D. 55-70 67-50 B.C.

7. Hyphenate a word at the end of a line if it is completed at the beginning of the following line. Hyphenate it between syllables. A hyphen is never the first mark of the following line.

8. Use hyphens to spell out words, to sound out words, and to show a series: c-o-n-n-o-t-a-t-i-v-e (KAHN-nuh-tay-tive) ten-, twenty-, and thirty-story buildings four-, six-, and eight-hour sessions. Hyphens in a series are called **suspended hyphens.**

9. Do not hyphenate a two-word modifier if the first word ends in *ly*: widely known poet, rapidly moving assembly line, desperately needed improvements, highly developed skills.

10. Consult a recent, reputable dictionary when in doubt about hyphenating compound words.

QUESTION MARK AND EXCLAMATION POINT

The question mark and the exclamation point cause few errors, since their uses are very limited. A sentence stating a direct question ends with a question mark; a sentence stressing a strong emotion ends with an exclamation point. Either mark can appear within parentheses in a sentence.

What is beauty? What is truth? Who speaks truth about beauty?
She is a beauty! She's a knock-out! She's the b-e-s-t!*
Sean spends three hours each day thinking (?) about life.
I'll try to be patient (!) the next three days.

A question mark or an exclamation point is placed outside quotation marks if the entire sentence is a question or an exclamation. Each is placed inside the quotation marks if the quoted matter is a question or an exclamation.

Did she say, "I'm proud of you" or "I'm tired of you"?
He hollered, "Look out below"!
"Are you going to accept our offer?" the salesman asked.
"What pain she must have suffered!" her daughter said tearfully.

*Some critics believe a strong verb, not an exclamation point, should convey strong feeling. *Is* is not a strong verb.

Observation Test: Some punctuation is missing from these ten sentences. Punctuate them correctly. (Teacher: Some students may need to see these corrected sentences.)

1. Sid said he would pick you up at—Oh, I think at seven.
2. I'm going to re-cover the front seat of my 1965 Ford.
3. I hope to get three gifts for my birthday: a computer, a rifle, and a stereo unit.
4. Dickens begins A Tale of Two Cities with "It was the best of times; it was the...."
5. Sam Nunn (Democrat, Georgia) may accompany the Secretary of State to Lebanon.
6. "You didn't even complete two-thirds of the test," said Mrs. Bigby.
7. Are you expecting him soon?
8. A present participle ends in ing.
9. The Scholastic Aptitude Test (SAT) will be given on May 7.
10. Will you be using a decimal or a number-letter outline?

Observations about Repetition

Try not to use induction and deduction for only laboratory experiments or English research projects. Use them also to explain an idea or to defend a belief in a composition. Repeat observations as well as inferences; restate facts as well as opinions; requote testimonies as well as anecdotes. Rely on these specifics to help your readers reconsider, re-examine, or re-evaluate the idea or belief. Select them carefully and arrange them correctly. Pile up exact specifics before your generalization for induction, or pile up precise specifics after your general statement for deduction. The specifics will be your evidence for the idea or belief.

Sometimes, specifics are not stacked up for either induction or deduction. They are only compared, for their similarities. This occurs with analogies, figurative and literal, and with analogical reasoning. When studied, analogies help you to add new learnings to old ones and to follow a writer's reasoning. You see past events compared with expected ones, established outcomes compared with awaited ones, known causes compared with probable ones, etc. As long as the compared specifics are really alike and the writer's reasoning is logically sound, you will benefit just as much from an analogy as from induction or deduction. All three can educate or entertain, inform or persuade.

Earlier, a figurative analogy was used to instruct you in outlining. An outline level was compared to a file cabinet. Each item belonged to a different class, so you had to imagine specific similarities.

With a literal analogy, each compared item belongs to the same class. This sameness, according to some critics, makes it easier to understand than a figurative one. You know, for example, that Coach Best has had winning teams at Elk High School for the past six years, so maybe he'll have winning teams at Bell High School for the next six. You also know that E. Z. Fame's first novel sold over a million copies, so maybe his second novel will enjoy similar popularity. Of course, later success does not always follow earlier success. But at least you admit that success may be repeated. For a literal analogy prepares you for a possible repetition.

Observations about Association

As often as paragraphed analogies appear in articles, books, and speeches, short verbal analogies probably appear in tests. You have seen them many times. They measured your ability to recognize associations between and among items.

Some verbal analogies have five words. The first two words relate to each other; the last two words relate to each other. *As* joins the related pairs. Recognizing the relationship between the paired words helps you to complete the analogy, to add the last paired word. The relationship can be one of seven kinds.

1. Classification Relationship
   A. celery: vegetable as apple: fruit
   B. man: mammal as grasshopper: insect

2. Part-whole Relationship
   A. sentence: paragraph as page: book
   B. pane: window as room: house

3. Functional Relationship
   A. car: transportation as word: communication
   B. speedometer: speed as odometer: distance

4. Structural Relationship
   A. terror: terrified as horror: horrified
   B. square: four as triangle: three

5. Meaning Relationship
   A. big: small as huge: little
   B. exterior: outside as interior: inside

6. Sequence Relationship
   A. 1:2 as a: b
   B. match: fire as lightning: thunder

7. Spacial Relationship
   A. north: south as east: west
   B. Canada: U.S.A. as Scotland: England

Without the colons an analogy reads like this:
Pane is to window as room is to _____.
Big is to small as huge is to _____.
North is to south as east is to _____.

Since a sentence expressing a word analogy has balanced pairs, it is called a parallel construction or a parallelism.

For individual or group tests, your teacher may vary an analogy's form, expecting you to fill in the missing word(s).

water: sea as sand: _____
water: sea as _____: desert
water: _____ as sand: desert
water: _____ as sand: _____
_____: sea as _____: desert

Your teacher may further vary an analogy's form for individual tests, requiring you to underline the correct word(s). You may even see the *as* replaced by two colons. The test items then look like these:

1. deductive: deduction : : inductive: (inducing, induction)

2. deductive: deduction : : (induce, inductive): induction

3. deductive: deduction : : {inductive / induce} {inductive / inducing} {inductive / induction}

4. deductive: deduction : : {inductive / induce} {inductive / inducing} {inductive / induction} none of these

5. deductive: deduction : : inductive: induce
   inductive: inducing
   inductive: induction

6. deductive: deduction : : induce: inductive
   inducing: inductively
   inductive: induction
   induction: induce

7. deductive: deduction : : inductive: induction (Underline the correct adjective: noun analogy.)
   logic: logican : : logical: logically
   reasoning: reasonings : : reasonable: reasonably
   think: thinking : : thought: thoughtful

(For homework, write twenty analogies that your teacher can use for testing. Vary their forms, using words from Lessons I-IX.)

Observations about Memorization

To learn quickly and to recall immediately, use paradigms. They aid learning and memory with general patterns. They teach you to look for specifics in a special arrangement, sequence, or form. They also help you take tests, solve problems, and do exercises in textbooks and manuals, providing you with models, examples, and specimens to follow. They help you become test wise.

You have seen paradigms since elementary school. Your teacher used them to teach the parts of speech as well as the concepts of sameness, difference, and choice.

wet—dry (adjectives)
in—out (adverbs and prepositions)
enter—leave (verbs)
birth—death (nouns)
either—neither (pronouns)
either...or—neither...nor (conjunctions)
Yea!—Boo! (interjections)

Later, you saw an English teacher use paradigms to explain form changes in nouns, adjectives, and verbs.

man, men, man's, men's
sing, sings, sang, sung, singing

repeat, repeats, repeated, repeating, repeatable, repetitive, repetition, repeater
phrase, phrases, phrasing, phrasal, misphrasing, rephrasing, paraphrased, paraphrasable, paraphrastic, paraphraser

By a paradigm you also learned that personal pronouns change form. It summarized information about number (singular, plural); case (nominative, possessive, objective); and person (first, second, third). You probably memorized the paradigm quickly.

	1st PERSON	2nd PERSON	3rd PERSON
	SINGULAR	SINGULAR	SINGULAR
Nominative	I	you	he, she, it
Possessive	my, mine	your, yours	his, her, hers, its
Objective	me	you	him, her, it
	PLURAL	PLURAL	PLURAL
Nominative	we	you	they
Possessive	our, ours	your, yours	their, theirs
Objective	us	you	them

Other teachers rely on paradigms as much as English teachers. Biology teachers stress S-R (stimulus-response) in their discussions. Math teachers require specific steps to solve equations. Chemistry teachers demand strict procedures for experiments. History teachers emphasize definite sequences for document analyses.

These teachers' formulas, patterns, models, diagrams, etc. give you essential information, agreed upon by them and their colleagues. To check your understanding of this information, they assign exercises, experiments, and problems. These assignments help you remember and apply their paradigms' information. Later, tests evaluate your mastery of the information.

Recognition Test: Of the following sixteen words and phrases, fourteen could represent ideas in a three-level outline about communication. Two could not. Circle the letter of the best answer for each sentence. (If necessary, use scratch paper to outline the ideas.) (See p. 242.)

1. auctioneers
2. Hercules
3. library users
4. listeners
5. magazine subscribers
6. novelists
7. oral messages
8. poets
9. readers
10. Samson
11. speakers
12. theater goers
13. umpires
14. waiters
15. writers
16. written messages

A. Which phrases present the outline's main ideas?
   a. magazine subscribers and oral messages
   b. oral messages and theater goers
   (c.) oral messages and written messages
   d. small case letters

B. An outline's main ideas appear beside _____
   a. Arabic numbers. (c.) Roman numbers.
   b. capital letters. d. small case letters.

C. Which words present the outline's major supporting ideas?
   a. auctioneers, novelists, oral messages, umpires
   b. Hercules, library users, Samson, theater goers
   (c.) listeners, readers, speakers, writers
   d. poets, waiters, writers, written messages

D. Minor supporting ideas are _____ to major supporting ideas.
   a. coordinate c. similar
   b. elliptical (d.) subordinate

E. _____ and _____ present two minor supporting ideas.
   a. listeners, speakers c. readers, umpires
   (b.) novelists, poets d. writers, waiters

F. Since fourteen entries make up the three-level outline, each main idea and each major supporting idea must have at least _____ subordinate ideas.
   a. one c. three
   (b.) two d. four

G. In ancient literature, Hercules and Samson were _____
   a. auctioneers. c. poets.
   b. military men. (d.) strong men.

H. Which words represent incorrect ideas for this communication outline?
   a. auctioneers, readers c. listeners, umpires
   (b.) Hercules, Samson d. novelists, waiters

I. How many entries are conjunctions?
   (a.) none c. two
   b. one d. three

Recognition Test: Place X in front of each compound sentence.

X 1. I fear Vera, and Ron fears Veronica.
___ 2. Press pass or no press pass, you cannot enter the locker room!
___ 3. The burglars searched quickly and quietly for the jewelry.
___ 4. Our library is large but quiet.
X 5. Who knows, and who cares?
___ 6. Phil does not recognize an air filter or an oil filter.
X 7. I must have received mail, for I saw the mailman go by!
X 8. Emma is not my enemy, nor do I distrust her.
___ 9. Drenched but grateful, we finally got back to the lodge.
___ 10. Are you going to stay or leave?
X 11. We all knew the consequence, yet we did nothing about it.
X 12. Their spies do not obey the laws, so why should ours?
___ 13. I saw two cars I want, a Subaru and a Mazda.
___ 14. My brother doesn't want the copper nor the brass.
___ 15. My first reaction was impulsive yet correct!

Observation Test: Study this newspaper index, and then circle the letter of the best answer to the sentences that follow.

Alabama News	B-1	Entertainment	C-1
Boyd Column	A-10	Fort Benning News	B-4
Business	B-6	Georgia News	A-7
Church	D-1	Jackson Column	C-10
Classified Ads	D-6	Labor	B-9
College	C-4	Medical	C-9
Comics	D-4	Quincy Column	A-10
Deaths	D-3	USA News	A-1
Editorials	A-10	World News	A-4

A. To learn about recent events in Japan, you would turn to
   a. Alabama News. c. USA News.
   b. Georgia News. (d.) World News.

B. To learn the current price of a barrel of oil, you would turn to
   (a.) Business. c. Fort Benning News.
   b. Classified Ads. d. Labor.

C. To learn the dates of Michael Jackson's appearance in Atlanta, you would turn to
   a. Editorials. c. Jackson Column.
   (b.) Entertainment. d. World News.

D. How many column writers are included on the editorial page?
   a. none (c.) two
   b. one d. three

E. A total of _____ pages covers USA News and World News.
   a. three c. nine
   (b.) six d. twelve

F. An article about AIDS would be found in the _____ section.
   a. Church c. Entertainment
   b. Death (d.) Medical

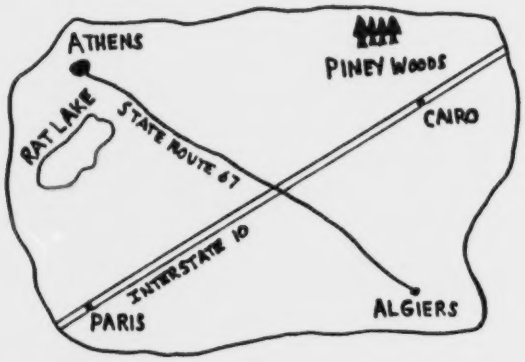
G. Readers expect to find opinions in the _____section.
   a. Deaths c. Georgia News
   (b.) Editorials d. Fort Benning News

H. Readers can laugh at Peanuts and Garfield if they turn to
   a. D-1 c. C-1
   (b.) D-4 d. C-9

I. Alumni can learn about their college if they turn to
   a. D-6 c. B-9
   (b.) C-4 d. C-9

J. *Obituaries* is another word for
   a. church. (c.) deaths.
   b. comics. d. labor.

Observation Test: Study this map of Baker County, and then circle the letter of the best answer to each sentence.



A. The names of the cities in Baker County show the influence of
   a. Africa and Asia.
   (b.) Africa and Europe.
   c. Asia and Europe.
   d. Europe and Australia.

B. The founders of Paris were probably from
   a. Ethiopia.
   (b.) France.
   c. Japan.
   d. Syria.

C. Athens is _____ of Paris.
   (a.) north
   b. south
   c. east
   d. west

D. Athens is _____ Algiers.
   (a.) diagonal to
   b. horizontal with
   c. surrounded by
   d. vertical with

E. Since dot size indicates a city's size, _____ is the largest city.
   a. Algiers
   (b.) Athens
   c. Cairo
   d. Paris

F. A hunter is likely to be found
   a. camping along State Route 67.
   b. hiking along Interstate 10.
   (c.) in Piney Woods.
   d. on Rat Lake.

G. Which is a correct statement about an interstate highway?
   a. It connects only cities within one state.
   (b.) It connects cities within several states.
   c. It connects only cities with recreational areas.
   d. It must pass over state routes.

H. Which is an incorrect observation about the Baker County map?
   a. Cairo and Paris are connected by an interstate highway.
   b. Algiers and Athens are connected by a state route.
   c. Rat Lake is closer to Paris than Cairo.
   (d.) Rat Lake is in the eastern part of the county.

I. Which city might have Mount Olympus Restaurant in it?

a. Algiers. c. Cairo.
(b.) Athens. d. Paris.

J. In which book might this map be found?

(a.) *A United States Atlas* c. *Travelers' Guide Through China*
b. *A United States Almanac* d. *Traveler's Language in China*

Observation Exercise: Observe the following parallel constructions. Each has balanced wording, the same number of words on each side of either a colon or a semicolon. Some also emphasize rhyme, rhythm, and alliteration.

1. Remember this rule: Be on time!
2. For one reason I returned: I wanted to see Irma.
3. Five words explain enduring love: "Its origin is from above."
4. At dawn I lied; at dusk I cried.
5. She inquired; he perspired.
6. I'm the interviewer; you're the interviewee.
7. My advice is simple: Never advise a lawyer.
8. I follow the doctor's order: I drink water and juices.
9. Screams awakened me from my dream: "Avoid Lloyd!" "Be leery of Larry!"
10. When weary, be wary; when cheery, be chary.

Write ten original parallel constructions for homework. Notice yourself becoming a more self-conscious thinker and writer.

(**Teacher:** Parallel constructions like these—sometimes called isocolons—help many students to increase their vocabulary rather rapidly.)

Note-taking and Observation Exercise: Do not read the following paragraphs. Your teacher will explain them, using either a chalkboard or an overhead projector to present their contents, particularly the examples. Take notes on what you see and hear. If necessary, your teacher will repeat the presentation.

You already know verbs express actions or states of being. They can be single words or word groups: *ask, will ask; is, is going; Run* and *jump*. Whether a word or a word group, a verb has five characteristics: mood, tense, voice, person, and number.

In Lesson VIII, you learned two moods, the indicative and the subjunctive. Each made known the attitude of the writer toward the action or state of being his verb expressed. The indicative mood declared a fact or stated a question. The subjunctive mood presented a hope, a wish, a condition, or a probability.

Outlining requires thought.
Have you outlined the teacher's notes?
If I were you, I would outline the book.
The teacher wishes all students would learn to outline.

The third mood, imperative, expresses a command or a request.

Pick up your feet.
Hit 'em hard!
Look in the drawer.

Notice that the imperative mood makes these sentences elliptical. The subject *you*, a personal pronoun, is missing.

Tense means "time." It lets your reader know when the action of the verb takes place: present, past, or future.

I outline. (present)
I outlined. (past)
I will outline. (future)

To these three regular tenses are added three perfect tenses: present perfect, past perfect, and future perfect.

I have outlined.(present perfect)
I had outlined. (past perfect)
I will have outlined. (future perfect)

When used to describe a tense, *perfect* means "completed or perfected." Hence, these three tenses show action has been completed before the present, past, and future time of the regular tenses.

All six verb tenses come from the three principal parts of a verb: the infinitive, without *to* (outline); the past form (outlined); and the past participle (outlined), which is usually identical with the past form.

Furthermore, all six verb tenses have a progressive form. This form is created by adding the appropriate tense of *be* to the present participle (*ing*) of the verb.

I am outlining. (present progressive)
I was outlining. (past progressive)
I will be outlining. (future progressive)
I have been outlining. (present perfect progressive)
I had been outlining. (past perfect progressive)
I will have been outlining. (future perfect progressive)
(Do you recognize this as a paradigm?)

Voice—the third characteristic of verbs—indicates whether the subject acts or receives the action. If the subject acts, the verb expresses the active voice; if the subject receives action, the verb expresses the passive voice.

Bob outlined three magazine articles.
Three magazine articles were outlined by Bob.

As you write, notice that the active voice empowers your sentences. Also notice that it shortens your sentences, since the passive voice requires a form of *be* (were) and a past participle of another verb (outlined).

The next characteristic is person. All nouns let you know who or what is being spoken about, so their verbs express the third person, usually ending in *s* when singular. (The verbs of some collective nouns—*committee, jury, team*—do not always end in *s*.) Pronouns, on the other hand, indicate the first (*I, we*), second (*you*), and third (*he, she, it, they*) person; so their verbs change form. Each pronoun lets you know whether the subject is speaking, is spoken to, or is spoken about.

I see your outline. (The subject, *I*, is speaking.)
He sees my outline. (The subject, *he*, is spoken about.)
You have no outline. (The subject, *you*, is spoken to.)

She has no outline.
I am outlining.
You are outlining.

The verb *be* undergoes great change to show person, as *am* and *are* illustrate in the last two sentences.

The number of a verb indicates whether it is singular (one) or plural (more than one). The number of a verb, not the number of verbs, agrees with the number of its subject, which will be either singular or plural. The s ending of a verb does not show plurality. It shows singularity and person. To always associate s with plurality, therefore, can get you into trouble.

Hazel hunts small game.
Irving irritates Mayor Marlow.
Jackson jokes about gardening.

The verbs in these sentences end in s because their subjects are proper nouns, third person words, not because their subjects are plural. In fact, their subjects are singular. There is only one Hazel, one Irving, one Jackson.

Recognition Test: Underline the elliptical construction(s) in each sentence. Then rewrite each sentence, adding the necessary word(s). (Teacher, see p. 242.)

1. Jessica is smarter than I.
2. While playing, Jesse broke his arm.
3. I have more friends at work than at college.
4. The accident occurred this way.
5. Thank God it's Friday!
6. If a fact, then it will change our case.
7. They lost little, if any, of the inherited property.
8. Though weary, Larry continued practice.
9. Thank you.
10. How many?

Lesson X—Review Exercises and Tests

1. Put the following words in alphabetical order:

idol	carnival	gruesome	conspicuous
trait	literary	verifiable	fictitious
ethnic	jingles	colleague	paraphrase
fable	slogan	inverted	equilibrium

Use each word in a sentence. Do not begin any sentence with *I*, *we*, or *the*.

2. Use at least seven of the following words in two paragraphs about science or a scientist.

observe	evaluate	bias	disinterested
research	accurate	identical	neutral
confirm	measure	denotative	prejudice

3. List at least ten sensations you are aware of as you sit quietly in the classroom. Include sensations from within your body as well as those in your physical-social environment. Now write a one sentence generalization about the specific sensations.

4. While keeping your eyes closed, describe orally an object placed in your hand by a classmate. Comment as precisely as possible on its size, shape, substance, weight, texture, warmth, smell, taste, flexibility, and brittleness.

5. Imagine yourself as one of the following: a drummer performing on the White House lawn, a model in a fashion show, a tennis star at Wimbledon, a hostage in a cave, a magician in a shopping mall, a worshipper in a revival meeting, a rodeo cowboy riding a Brahma bull in a hippodrome, a football player in a locker room, a convict in a prison cell. Describe your thoughts and feelings in at least three paragraphs. Be extremely opinionated, using many connotative words.

6. Imagine yourself reporting on one of the events listed in Exercise 5. Write a vivid description emphasizing only what you observe. Be objective and impersonal, using mainly denotative words.

7. In an original imaginary example, explain orally a concept that a classmate finds difficult to understand. Once the concept is clearly understood, write the example. Make the subjunctive mood obvious in the example.

8. For each sentence, use context to determine the word you should underline.

   a. (Improve, Improved, Improvement) writing can follow (improve, improved, improvement) observing.
   b. Does misspelling (indicate, indicative, indication) carelessness?
   c. Personal (investigate, investigation, investigator) of all facts is impossible.
   d. Politicians are too (opine, opinion, opinionated).
   e. I disagree with my doctor's (generalization, generalize, generally) about the common cold.
   f. Do you have trouble reasoning (deduction, deductive, deductively), James?
   g. (Haste, Hastily, Hasty) generalizing is a common error in logical thinking.

h. Did you check the character of the witness who (origin, originally, originated) made the statement?
i. Student records have data from which we may make (inferences, inferentials, inferring).
j. Is (verifiable, verification, verify) of an inference always immediate?
k. You're not (logic, logical, logically) when you are sleepy!
l. Measurement permits more (precise, precisely, precision) descriptions.
m. Are conclusions of (induct, induction, inductive) reasoning ever established absolutely?
n. (Familiar, Familiarity, Familiarize) yourself with the facts of Ms. Porter's case.
o. (Proof, Provable, Proved) is what we need!

9. Rewrite the two paragraphs on p. 88 that relate inferring to listening and observing. Change their negative tone to a positive one.

10. List at least ten words or word groups that help you recognize statements as opinions. (Teacher, see p. 242.)

Test: Circle the letter of the best answer.

1. A hypothetical example is_____
   a. factual. (c.) imaginary.
   b. funny. d. numerical.

2. When you read several books by the same author and then generalize about his writing, you are being_____
   a. aloof. (c.) inductive.
   b. deductive. d. personal.

3. A teenage idol is one who is_____
   (a.) admired greatly. c. imitated joyfully.
   b. drugged occasionally. d. jailed frequently.

4. When you express approval or disapproval you are making a(n)_____
   a. deduction. (c.) judgment.
   b. error. d. report.

5. A complete communication includes_____
   a. all facts known about the subject.
   b. expert opinions arranged correctly.
   (c.) relevant details according to the writer's purpose and audience.
   d. simple sounding words.

6. A noun_____
   a. connects. c. explains.
   b. describes. (d.) names.

7. The plural of *datum* is _____
   (a.) data. c. dates.
   b. dated. d. dating.

8. *Conversely* means_____
   a. completely.
   b. gradually.
   c. lovingly.
   (d.) oppositely.

9. An inference can be associated with_____
   a. adjectives.
   b. examples.
   c. mood.
   (d.) probability.

10. The subjunctive mood is associated with_____
    a. appositives.
    b. ghost stories.
    c. inductive reasoning.
    (d.) verbs.

11. The words *myth* and *legend* are somewhat_____
    a. different in meaning.
    b. popular in style.
    (c.) similar in meaning.
    d. wonderful in style.

12. When you see a light in a neighbor's house, you most likely infer that _____
    a. a burglar has entered.
    b. it comes from a kerosene lamp.
    (c.) it is shining through a glass window.
    d. their electricity has been disconnected.

14. Before deciding whether a judgment is fair, you must investigate the _____ upon which it is based.
    a. directions
    (b.) inferences
    c. rules
    d. tricks

15. The title of a fictional book would most likely be_____
    a. *Buying Gold for Investment.*
    b. *How to Build a Swimming Pool.*
    c. *Japanese Imports for the Past Twenty Years.*
    (d.) *Serving Under Captain Kidd.*

16. An ex-slave in a(n) _____ slave.
    a. dedicated
    (b.) former
    c. singing
    d. uneducated

17. To be anti-slavery before the Civil War was to be _____ slavery.
    (a.) against
    b. enjoying
    c. for
    d. helping

18. The abbreviation *i. e.* stands for_____
    a. before Christ.
    b. in time.
    (c.) that is.
    d. with excellence.

19. When you listen to a radio commercial, you_____
    a. despair.
    b. fear.
    c. imply.
    (d.) infer.

20. FISTS is a(n) _____ for explanatory conjunctions.
    (a.) acronym
    b. cinnamon
    c. hymn
    d. synonym

21. Outlining requires_____
    a. balance.
    b. decimals.
    (c.) discipline.
    d. sentences.

22. A writer controls the content of his outline by_____
    a. numbering and lettering correctly.
    (b.) remembering his purpose and his audience.
    c. reviewing recent scholarly research.
    d. writing all ideas that come to his mind.

23. The phrase *more beautiful* indicates a(n) _____ is being compared.
    a. ability
    b. technique
    (c.) quality
    d. quantity

24. *Ful* in "beautiful" is a(n)_____
    a. adjective.
    b. prefix.
    (c.) suffix.
    d. word.

25. To learn more opinions about beautiful paintings, you would read_____
    (a.) art books.
    b. automobile manuals.
    c. military reports.
    d. secretarial guides.

26. Which word group is not parallel?
    a. above the plane
    b. beneath the plane
    (c.) high flying plane
    d. inside the plane.

27. _____ are italicized.
    a. Arabic numbers
    (b.) Foreign words
    c. Main ideas
    d. Titles of royalty

Complete these word analogies. Select one answer for each blank, and then circle the letter in front of that answer.

A. Sad is to frown as _____ is to smile.
    a. cheers
    (b.) happy
    c. marry
    d. married

B. Pencil is to paper as _____ is to blackboard.
    (a.) chalk
    b. ink
    c. paint
    d. pen

C. Teach is to learn as _____ is to remember.
    a. reason
    b. recollect
    (c.) remind
    d. think

D. Infant is to crib as _____ is to bed.
    (a.) adult
    b. criminal
    c. patient
    d. sibling

E. Army is to West Point as _____ is to Annapolis.
a. Air Force
(c.) Navy
b. Coast Guard
d. Satellite Corps

F. Terror is to terrified as _____ is to horrified.
a. fright
c. scare
(b.) horror
d. worry

G. jam: jammed as _____ : jogged
a. exercise
c. run
(b.) jog
d. walk

H. snow: Maine as _____ : Florida
a. hail
c. sleet
b. rain
(d.) sunshine

I. cuddle: child as _____ : lover
(a.) embrace
c. touch
b. kiss
d. whisper

J. reading: books as _____ : speeches
(a.) listening
c. researching
b. outlining
d. thinking

K. shave: razor as _____: knife
a. chop
c. stab
b. slice
(d.) whittle

L. ships: sea as _____ : desert
a. cactuses
c. mirages
(b.) camels
d. oases

M. male: female as _____ : sorority
a. equality
c. liberty
(b.) fraternity
d. notoriety

N. true: false : : nonfiction: _____
a. faction
c. fraction
(b.) fiction
d. friction

O. four: tetralogy : : three: _____
a. biology
c. theology
b. ecology
(d.) trilogy

Read this on-the-spot radio commercial. Then circle or write the best answer to each question. (**Teacher:** This paragraph exemplifies one type of persuasive writing, actuating.)

Y'all come to Dave's Tire and Rim Shop to wheel and deal for the best buys in town. For the next four hours you can save eighty to twenty bucks. Be here by high noon and you can save eighty smackers on any set of tires. Be here by 1:00 p.m. and you'll save sixty big ones—by two o'clock and you'll have yourself two twenties—and that's aplenty. Finally, rush in by 3:00 p.m. and you can reach in Dave's pocket for any two saw bucks of your choice. So come on down! Y'all hear?

A. What is the purpose of this commercial?
   a. to entertain
   b. to explain
   c. to inform
   (d.) to persuade

B. How does the announcer speak to his audience?
   a. formally
   (b.) informally
   c. obscenely
   d. slanderously

C. From what region of the United States does the announcer probably come?
   a. North
   (b.) South
   c. East
   d. West

D. In what person is this commercial written?
   a. first
   (b.) second
   c. third
   d. entertaining

E. What words help to identify the point of view (person) of this commercial?
   a. bucks, smackers
   b. Dave, tires
   c. on any, for any
   (d.) you, your

F. How should *Y'all come* and *Y'all hear* be identified?
   a. commercial jargon
   b. obscene words
   (c.) regional dialect
   d. scholarly opinion

G. How many minutes are in four hours?
   a. 200
   (b.) 240
   c. 340
   d. 400

H. What is the punctuation mark in *o'clock*?
   (a.) apostrophe
   b. comma
   c. dash
   d. hyphen

I. What is *smackers* another name for?
   (a.) dollars
   b. drugs
   c. kisses
   d. miles

J. How many tires are in a set?
   a. one
   b. two
   c. three
   (d.) four

K. What is the value of one saw buck?
   a. two dollars
   b. five dollars
   (c.) ten dollars
   d. twenty dollars

L. Whose picture appears on a twenty dollar bill?
a. Andrew Carnegie's
(b.) Andrew Jackson's
c. Benjamin Franklin's
d. Benjamin Rush's

M. How many five dollar bills equal one twenty dollar bill?
a. two
(b.) four
c. six
d. eight

N. What are *hear* and *here*?
a. acronyms
b. heteronyms
(c.) homonyms
d. synonyms

O. What is *p.m.* an abbreviation for?
a. ante meridiem
b. passable methods
(c.) post meridiem
d. proven methods

Each group has one factual ststement. Circle the letter in front of the factual statement.

A.
a. Colonial Americans wrote only plays.
b. Errors never appear in published works.
c. Shakespeare quoted from four of President Lincoln's speeches.
(d.) Some essays are funny.

B.
a. All Americans pronounce their words the same.
b. Educated people do not make usage errors.
(c.) Man learned to speak before he learned to write.
d. Only people with college degrees are wise.

C.
a. Dictionaries only define words.
(b.) The Library of Congress is in Washington, D.C.
c. Jesus wrote the New Testament.
d. *The New Columbia Encyclopedia* is an excellent six-volume work.

D.
(a.) Persuasive communicators skillfully manipulate connotative words.
b. Seven planets are named after seven wonders of the ancient world.
c. Good writers never revise.
d. Dr. Martin Luther King, Jr. was assassinated in South Africa.

E.
a. The American colonists rejected King Arthur's heavy taxation.
b. A direct statement is implicit.
(c.) Statistics can be used to support a generalization.
d. Aristotle developed the theory of evolution.

F.
a. The Declaration of Independence freed all slaves.
b. A direct statement is implicit.
(c.) A medical book's date of publication is important.
d. Only Russians are communists.

G.
(a.) Wordiness obscures meaning.
b. Jerusalem is a holy city for Hindus.
c. All illiterate Americans can read a bus schedule.
d. The population of a state determines the number of senators it can send to Washington, D.C.

H.
a. Synonyms are always interchangeable.
(b.) A ballerina may consult *Ballet Annual.*
c. Moses was the first Pope.
d. London is the capital of France.

I.
a. Plato divided the Roman Empire into four parts.
b. Fat students do better in math than thin students.
c. Abstract words are better than concrete words in reporting direct observations.
(d.) A student's attitude can affect his learning.

Study the items in each group. Then select the correct generalization, circling the letter in front of it.

A. I V X C
a. All are small case letters.
b. All are Arabic numbers.
(c.) All are Roman numbers.
d. All are used in only topic outlines.

B. aisle, bead, east, three
a. All have only consonants.
b. All have only vowels.
(c.) All have one syllable.
d. All have two syllables.

C. He beat his opponent. He went to work. Take your pick. The ministers want the police to stop drinking.
a. All express incomplete thoughts.
(b.) All can be interpreted two ways.
c. All are in the third person.
d. All are questions.

D. *National Geographic, Newsweek, Sports Illustrated*
(a.) All are magazines.
b. All are newspapers.
c. All are novels.
d. All are plays.

E. beef, pork, veal, venison
a. All are fruits.
b. All are liquids.
(c.) All are meats.
d. All are vegetables.

F. companion, mourn, motion, roam
a. All are only nouns.
b. All have a diphthong.
c. All have a heteronym.
(d.) All have a nasal sound.

G. comb, gnaw, knight, pneumonia
(a.) All have a silent letter.
b. All have only one syllable.
c. All have a long vowel sound.
d. All have blends.

H. *New York Times, USA Today, Wall Street Journal*
   a. All are government publications.
   b. All are newsletters.
   (c.) All are newspapers.
   d. All are pamphlets.

I. AIDS, NASA, SALT, UNICEF
   (a.) All are acronyms.
   b. All are contractions.
   c. All are international organizations.
   d. All are national charities.

J. A 1 (a) (1)
   a. All indicate alphabetical entries in a dictionary.
   b. All indicate figurative ideas in a paragraph.
   c. All indicate main ideas in a newspaper.
   (d.) All indicate supporting entries in an outline.

K. my male uncle an unmarried bachelor basic fundamentals
   a. All are connotative expressions.
   b. All are direct quotations.
   (c.) All are redundancies.
   d. All are sentences.

L. *A Table Alphabeticall, Universal Etymological Dictionary, Dictionary of the English Language, An American Dictionary of the English Language*
   a. All include only long Latin words.
   b. All were originally published by national academies.
   c. All were originally published in America.
   (d.) All were published before the twentieth century.

M. armed to the teeth clear as mud last but not least
   (a.) All are cliches.
   b. All are denotative expressions.
   c. All are paraphrases.
   d. All are syntheses.

Read these paragraphs. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** These paragraphs develop an extended definition by comparison.)

Sharpening the meaning of a noun or pronoun is like dividing and subdividing in classification. It requires you to get specific. If, for example, you decide to classify cars according to color, you may divide them into light and dark. These, in turn, you may subdivide into white, cream, and yellow and into black, brown, and maroon. By dividing and subdividing you break down the large category, cars, into more specific categories, all having color as a common quality.

The same principle applies to adjectives. You begin, for example, with the noun *workers*. You decide to describe successful and unsuccessful workers by the amount of effort they put into a task. Your descriptions may have *diligent* workers, *energetic* workers, and *industrious* workers being successful or *lazy* workers, *slothful* workers, and *indolent* workers being unsuccessful. In these phrases, the adjectives before *workers* perform the same qualifying function as white, cream, brown, etc. do in classifying cars. The only difference is that the classes help you in an analysis before you communicate, whereas the adjectives help you in a description as you communicate. Both direct attention to specific qualities of nouns or pronouns.

A. A _____ is being made in these paragraphs.
(a.) comparison
b. contrast
c. prediction
d. probability

B. The word *requires* in the second sentence is _____ in number.
a. indicative
b. past
c. plural
(d.) singular

C. The mood of *requires* is
(a) indicative.
b. past.
c. plural.
d. singular.

D. An adjective is one of _____ parts of speech.
a. two
b. four
c. six
(d.) eight

E. A category is a synonym for a(n)
a. catalog.
(b.) class.
c. inference.
d. reiteration.

F. *Slothful* is a(n) _____ of *energetic*.
a. acronym
(b.) antonym
c. heteronym
d. synonym

G. *For example* is a(n) _____ conjunction.
a. coordinate
b. correlative
(c.) explanatory
d. subordinate

H. *Principle* in the first sentence of the second paragraph refers to a(n)
a. amount of money.
(b.) fundamental rule.
c. leader of a school.
d. specific task.

Read this paragraph. Then circle the letter of the best answer to the sentences below it. (**Teacher:** This paragraph presents an extended definition.)

An adjective modifies. It mainly changes the meaning of a noun, but it can change the meaning of a pronoun too: a *brilliant* student, a *sloppy* student; an *illustrious* someone, a *despicable* someone. To the noun *student* and to the indefinite pronoun *someone*, each adjective adds specific information. Each emphasizes a quality. Each sharpens the image of *student* and *someone* for the mind's eye of the reader. The reader learns something about the student, the someone, and the writer. About the writer, he learns how descriptive an observer and evaluator he is.

A. *Modify* in this paragraph means
(a.) change. c. learn.
b. describe. d. observe.

B. *Too* is a(n) _____ of two.
a. acronym c. heteronym
b. antonym (d.) homonym

C. *Student* is a noun, since it
a. connects. (c.) names.
b. expresses a feeling. d. states an action.

D. The first sentence of the paragraph is
(a.) declarative. c. imperative.
b. exclamatory. d. interrogative.

E. A colon appears in the second sentence because it introduces
a. an explanation. c. italicized words.
(b.) examples. d. repeated words.

F. Which statement is correct about this paragraph?
(a.) No bibliographical entry appears.
b. No classifications appear.
c. No conjunctions appear.
d. No form of the verb *to be* appears.

G. "The mind's eye" is a(n) _____ expression.
a. coordinate c. literal
(b.) figurative d. oral

H. *Sloppy, illustrious,* and *despicable* are _____ words.
a. compound c. denotative
(b.) connotative d. three-syllable

I. The first *he* in the last sentence refers to the
(a.) reader. c. student.
b. someone. d. writer.

J. This paragraph is written in the _____ person.
a. first (c.) third
b. second d. unknown

Read these paragraphs. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** These paragraphs exemplify one type of informative writing, partitioning.)

Not all adjectives identify a quality. Some emphasize a quantity. They point out a number. They specify how many, which one, or what one of something is to be noticed: *Two* answers are correct. *This* answer needs a decimal. Correct *your* answer. He's *a* nobody. *That* somebody has nerve!

Unlike descriptive adjectives, which emphasize a characteristic or a condition of an item or items, limiting adjectives emphasize the number of items. They determine whether you consider one item or several items. As determining modifiers, they often are called determiners or restrictive adjectives. They nearly always precede a noun or pronoun. Descriptive adjectives, on the other hand, can either precede or succeed a noun or pronoun, depending on the writer's thought.

A. These paragraphs distinguish between _____ kinds of adjectives.
(a.) two
b. three
c. four
d. five

B. Which is a correct statement about limiting adjectives?
a. They describe.
(b.) They determine.
c. They identify nouns as pronouns.
d. They modify pronouns as nouns.

C. From studying the examples in the first paragraph, you learn that *precede* means
a. after.
(b.) before.
c. within.
d. without.

D. No limiting adjective in the examples has a
a. consonant.
b. homonym.
(c.) suffix.
d. vowel.

E. An antonym of *precede* is
a. describe.
b. emphasize.
c. restrict.
(d.) succeed.

F. Identify is to identification as specify is to
a. special.
b. specifically.
(c.) specification.
d. specificity.

G. Which statement would a grammarian have difficulty finding evidence for?
(a.) Some adjectives are contractions.
b. Some modifiers are determiners.
c. Some adjectives precede nouns.
d. Some adjectives succeed nouns.

H. *Unlike* and *on the other hand* show
a. contiguity.
b. difficulty.
(c.) dissimilarity.
d. similarity.

I. The plural of *this* is
(a.) these.
b. those.
c. thesis.
d. theses.

Read this paragraph, and then circle the letter of the best answer to the sentences that follow. (**Teacher:** This paragraph develops an extended definition by comparison and contrast.)

Like adjectives, adverbs also sharpen meaning. But instead of nouns or pronouns, they give verbs, adjectives, or other adverbs added meaning. They either limit or intensify your grasp of how, why, when, where, or how often an event occurred or a person did something. Almost anywhere in a sentence they can be placed, making them, according to some critics, the most movable of all eight parts of speech.

Soon Scooter will return from school.
Scooter *soon* will return from school.
Scooter will *soon* return from school.
Scooter will return *soon* from school.
Scooter will return from school *soon*.

A. There are _____ parts of speech.
   a. two
   b. four
   c. six
   (d.) eight

B. A(n) _____ is the most movable part of speech.
   a. adjective
   (b.) adverb
   c. noun
   d. pronoun

C. A _____ is made between adjectives and adverbs in the first sentence.
   (a.) comparison
   b. contrast
   c. prediction
   d. probability

D. The two words _____ _____ emphasize a difference in the second sentence.
   a. added meaning
   (b.) but instead
   c. they give
   d. other adverbs

E. There are _____ coordinators in the second sentence.
   a. two
   (b.) three
   c. four
   d. five

F. *Grasp* in the third sentence means
   a. acceptance.
   b. clutching.
   (c.) comprehension.
   d. seizing.

G. *Grasp* in the third sentence has a(n) _____ meaning.
   a. archaic
   (b.) figurative
   c. literal
   d. obsolete

H. Which adverbs indicate *how* something is done?
   a. already, immediately, now, yesterday
   b. back, far, here, there
   (c.) carefully, easily, loudly, well
   d. hardly, never, once, scarcely

I. Together, the paragraph's last sentence and the five *soon* sentences show _____ thinking.
   a. analogical
   (b.) deductive
   c. indicative
   d. inductive

Read these paragraphs. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** These paragraphs exemplify an unemotional explanation.)

Occasionally, an adverb begins a sentence. When it does, it often qualifies the whole sentence. This is particularly true of an adverb that ends in *ly* and is followed by a comma.

> Frequently, you can rely on a text's diagrams....
> Unfortunately, many students don't....

To prove that the adverb qualifies the whole sentence, you need only to substitute a clause for the word.

> It is frequent that you can rely on a text's diagrams....
> It is unfortunate that many students don't....

Obviously, using one word instead of four contributes to conciseness.

A. Two of the three paragraphs prove that a paragraph can be
   a. in the imperative mood.
   b. in the past tense.
   c. one phrase.
   (d.) one sentence.

B. A total of _____ sentences makes up the two paragraphs that begin with a one-word adverb.
   a. two
   b. three
   (c.) four
   d. five

C. The examples' four end marks (....) represent
   a. a period followed by three ellipsis dots.
   (b.) three ellipsis dots followed by a period.
   c. a period followed by three decimal points.
   d. three decimal points followed by a period.

D. *When* in the second sentence is a(n) _____ conjunction.
   a. coordinating
   b. correlating
   c. explanatory
   (d.) subordinating

E. *When* in the second sentence begins a(n)
   a a coordinate construction.
   (b.) dependent clause.
   c. independent clause.
   d. parallel construction.

F. When you add a dependent clause to an independent clause, you have a
   (a.) complex sentence.
   b. compound sentence.
   c. coordinate construction.
   d. parallel construction.

G. *Conciseness* means
   (a.) covering your topic in a few words.
   b. outlining your topic in many words.
   c. reporting on your topic denotatively.
   d. stating your topic connotatively.

H. The apostrophe in *text's* and the one in *don't* serve
   a. an adverbial purpose.
   (b.) a different purpose.
   c. the same purpose.
   d. no purpose.

Lesson XI—Varying Ideas

Repetition, Observation, Association, and Memorization make up the ROAM method.

I. Five methods for organizing main ideas
   A. According to topic
   B. According to space
   C. According to time
   D. According to cause and effect
   E. According to importance
      1. Increasing order
      2. Decreasing order

II. Three techniques for developing supporting ideas
   A. By definition
      1. Formal
      2. Synonymous
      3. Etymological
   B. By citation
      1. Quotation
      2. Testimony
      3. Statistic
      4. Paraphrased passage
   C. By cumulation
      1. Facts
      2. Reasons
      3. Comparisons and contrasts
      4. Examples
      5. Stories
      6. Analogies

III. Two points of view for presenting ideas
   A. With third person words
   B. With second person words

(**Teacher:** This lesson continues the personal tone of the past three lessons. The students should observe that the imperative mood allows the writer to continue to invade his instruction with advice, precautions, and commands. Furthermore, they should notice that imperative sentences without *you* are elliptical. This elliptical feature often makes the personal tone seem brusque, impatient, or forceful.)

Main and Supporting Ideas

From the first ten lessons you have learned that an outline helps both readers and writers. For readers, it summarizes large units: books, lessons, speeches, magazine articles, television programs, etc. For writers, it presents an analysis of a topic. It identifies parts within a whole, classifies entries on division levels, and groups main and supporting ideas. The main ideas generalize; the supporting ideas particularize. The more indented a supporting idea, the more specific its information.

To make general and specific information clear to your readers, select one of five ways to organize your main ideas and at least one of three ways to develop your supporting ideas. Organize your main ideas according to topic, space, time, cause and effect, or impor-

tance.* Develop your supporting ideas by definition, citation, and/or cumulation. But be careful never to mix selecting and composing. Always outline first. Then write.

Organizing Main Ideas Topically

In the outlines beginning Lessons I, V, and VIII, you saw main ideas organized topically. The outlines proved that the order, or sequence, of some main ideas can be unimportant. Each outline's subject determined the content of the main ideas but not the order of those ideas. The writer determined that. He decided which main idea would be placed beside I, II, III, etc. The subject dictated no particular sequence.

When outlining and writing, do not confuse the topical method with a topic outline. They differ greatly. The former describes a sequence of main ideas; the latter describes a type of outline with no sentences. A topic outline does not have to present the topical method any more than the topical method has to appear in a topic outline. A topic outline can present main ideas by any of the five methods.

The topical method appears in two popular topic outlines, the journalistic (sometimes called the discovery) and the alliterative.

A Journalistic Outline		**An Alliterative Outline**	
I.	What?	I.	Money
II.	When?	II.	Manpower
III.	Where?	III.	Machines
IV.	Why?	IV.	Materials
V.	Who?		
VI.	How?		

A journalistic outline gets its name from six questions associated with news stories. An alliterative outline gets its name from a repeated first letter or sound in words or phrases—such as the letter *m*. Only with the topical method are each outline's main ideas movable. *What, how,* and *why* can have their positions switched, as can *when, who,* and *where*, without affecting the information being given. The same holds true for the four *M* words.

To achieve even greater variety with the topical method, associate ideas in pairs or series. Let one idea quickly suggest another idea that is dissimilar (professional, amateur), similar (baseball, softball), or contiguous (sidelines, playing field).

DISSIMILAR	DISSIMILAR	DISSIMILAR
I. Assets	I. Resting	I. Pistol
II. Liabilities	II. Working	II. Cannon
SIMILAR	SIMILAR	SIMILAR
I. Coins	I. Bed	I. Barrel
II. Currency	II. Sofa	II. Bore
III. Checks	III. Cot	III. Caliber
CONTIGUOUS	CONTIGUOUS	CONTIGUOUS
I. Stores	I. Pillowcase	I. Bullet
II. Shops	II. Sheet	II. Cartridge
III. Banks	III. Mattress	III. Powder

*The topical, spatial, chronological, causal, and value patterns are different names for the same five methods. Teachers often lump the first four methods into one, called the logical or the natural method, which you have already read about on page 12.

An association remains topical as long as it does not emphasize one idea more than another. It is not topical if it makes a difference which idea comes first.

If you want to stress the topical organization of your main ideas, use these words in them.

types	groups	aspects	classes
kinds	constituents	patterns	divisions
sorts	segments	styles	components
elements	characteristics	categories	areas
parts	branches	phases	ways

(Memorize at least ten of these.)

Exercise A: Write a topically arranged composition with *Types* in the title: "Types of Sports"; "Types of Books"; "Types of Drivers"; "Types of Friends"; "Types of Entertainers"; "Types of Chairs." Turn in an outline with the composition.

Exercise B: Explain what makes a "good job." Be specific about salary, hours, working conditions, status, prestige, co-workers, attitude, fringe benefits, vacation, advancement, etc.

Organizing Main Ideas Spacially

Space is the focus of the second method of organization. Together, all main ideas emphasize a space relationship. Separately, each main idea refers to a specific area. The relationship can be front to back, side to side, inside to outside, north to south, east to west, top to bottom, near to far, small to large, or one of many more. The area can be a place, a spot, a site, a section, an enclosure, an environment, a context, or a contiguity.

Top to Bottom Relationship		West to East Relationship		Near to Far Relationship	
I.	Attic	I.	Norway	I.	Boxing ring
II.	Second floor	II.	Sweden	II.	Ringside seats
III.	First floor	III.	Finland	III.	Grandstand seats
IV.	Basement	IV.	Russia	IV.	Concession booths

Front to Back Relationship		North to South Relationship		Small to Large Relationship	
I.	Window displays	I.	Washington	I.	Word
II.	Cash registers	II.	Oregon	II.	Paragraph
III.	Merchandise	III.	California	III.	Page
IV.	Stock rooms	IV.	Mexico	IV.	Chapter

By including dimensions (height, length, width), shapes (rectangular, square, triangular), and proportions (one-fourth, one-half, one-third), you make spacial descriptions even more complete.

Daily experiences keep spacial organizing before you. You respond to it when you read English textbooks from left to right and down; when you read graphs, diagrams, advertisements, maps, and autographed baseballs in several directions; and when you view close-up and distant shots in movies, photographs, and television programs. There's no escape from spatial arrangements. (Did you notice the variant spelling of *spacial*?)

Exercise C: Describe a scene from one of the following:

a recent movie	a picture in a high school annual
a recent TV program	a picture in a magazine
a recent play	a picture in a newspaper
a childhood memory	a picture on a record album
a dream	a painting
a fantasy	a billboard advertisement

Organize your main ideas spacially, proving your ability to observe.

Exercise D: Write directions to a familiar landmark in your hometown. Use spacial words such as *turn left, go north, step down, cross over, at the top of the hill, look up, go beneath,* and so forth.

Exercise E: Write a description of a familiar landmark in your hometown. Arrange it spacially, such as top to bottom, left to right, north to south, inside to outside, clockwise or counterclockwise, vertical to diagonal, and so forth.

Organizing Main Ideas Chronologically

Chronological arrangements are as inescapable as spacial ones, since they present events in the order of time in which they happened. And no one escapes time. For example, your sister shows a chronological arrangement when she holds up four fingers for four birthdays. Your high school classmate indicates a chronological awareness when she reports that she applied for a hunting license, a learner's permit, and a social security card on her fourteenth, fifteenth, and sixteenth birthdays respectively. Your college friend uses a chronological form when she describes her job experiences from the earliest to the most recent. Your mother relies on a chronological approach when she explains her daily housekeeping routine in successive events. Your grandmother depends on a chronological pattern when she recalls happenings in her youthful, adult, and retired years.

(Observe that even examples can be arranged chronologically, beginning with a child, ending with a grandmother.)

Exercise F: Analyze the chronological sequence of your school's registration and scheduling procedures. Number the parts of the sequence: first, second, third, etc.

Exercise G: The following sentences are not in correct logical order. Arrange them correctly by numbering them. Place a number, 1-9, on each line.

_5_ For fifty states unite to form one larger national state. _1_ Groups that make up an outline level are similar yet dissimilar. _7_ For example, Georgia excludes Alabama from its border; Ohio excludes Indiana; Texas excludes Oklahoma. _4_ This principle of unifying without combining is easily understood if you think of the United States as a nation. _9_ They unite, along with the remaining separate states, to form only one larger national state. _2_ Their similarity unifies them within a larger group. _8_ The states do not combine to form three larger states called Alageorgia, Ohinana, and Texahoma. _6_ All individual states make up the whole country even though each state excludes all other states from its borders. _3_ Their dissimilarity keeps them separate within a larger group.

Organizing Main Ideas Causally

When preparing for a composition, do not confuse the chronological (time) method of organization with the causal, which is a cause-to-effect arrangement. Their similar sequences can lead to temporary confusion.* For both seem to need every event in their sequences. But only one actually does. An event in a chronological sequence can be removed; an event in a causal sequence cannot. An event removed from a chronological order does not affect the passing of time. An event removed from a causal order destroys the causal process. A causal connection is, therefore, like a chain. Remove one link and the chain is not the same. It is also like a row of falling dominoes. Remove one domino and the falling stops. Or try to receive a soft drink from a machine with one step in the mechanical process left out. You leave empty handed.

From these examples, you should not generalize that all causal sequences have only one cause followed eventually by one effect. Nor should you think that writers have an interest in cause-effect sequences only. Sometimes they investigate effect-cause sequences. When they do, they begin with one effect to discover its cause(s) or many effects to discover their cause(s).

(**Teacher**: By now, most students should know that the cooordinator *for* can introduce an explanation or a reason. It does not introduce a causal sequence or a causal connection only.)

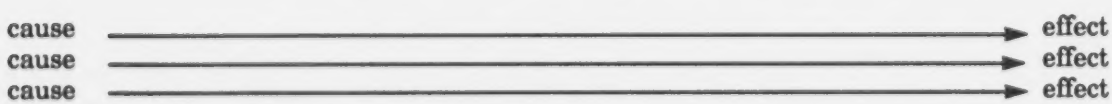
Various cause-effect sequences can be understood by diagrams.

one cause producing one effect

one cause producing three effects

three causes producing one effect

three causes producing three effects



*When reading fiction, remember to associate a selection's story with time and its plot with causes, thereby lessening confusion.

Naturally, the direction arrows would be reversed if various effect-cause sequences were presented.

Many physical, medical, and health science textbooks have a causal method of organization. In them, *accordingly, as a result, because, consequently, hence, in due course, since, so, therefore,* and *thus* signal causal connections. However, if their writers cannot prove causal connections, they qualify their statements with *it appears, it may be, it seems, a possible consequence, perhaps, the evidence suggests,* etc. If you ignore these qualifiers, you will misinterpret evidence.

Exercise H: In a composition, describe in detail the events that caused you to change your opinion of a relative.

Exercise I: Arrange the following in correct cause-effect order. Use numbers 1-8 for the sequence. Put the numbers on the lines.

1	terroristic plans	8	climatic changes
5	nuclear explosion	2	terroristic demands
3	unmet demands	7	nuclear fallout
6	burned people	4	fired nuclear missles

Write a composition about a hypothetical incident between the United States and Cuba. Stress the causes of the incident.

Organizing Main Ideas By Importance

The fifth method of organization, importance, often requires self-analysis, since it may reveal some personal thoughts, values, or beliefs. Expect, therefore, to devote more paragraphs to a cherished belief than to a shallow one—maybe six to the cherished, maybe two to the shallow.

Importance as an organizational method also appears in less personal writing, particularly in scientific research reports. In these reports, you will notice that researchers rank their findings from the most effective to the least effective, from the most significant to the least significant, from the most practical to the least practical, from the most intense to the least intense, from the greatest degree to the least degree, or one of several other ways.

Even though many writers prefer a decreasing order of importance, you may not. Instead, you may prefer an increasing order of importance. In which case, present the least important idea first and the most important idea last.

To determine which order of importance to use, consider your audience. If you know that they want facts quickly or that they have short attention spans, use the decreasing order of importance. If you know that they follow analytical and logical reasoning closely, use the increasing order of importance. Let them see that your evidence really does lead to your conclusions.

By adapting the importance method of organization to show either a decreasing or an increasing order, you can emphasize ideas of different value. Hence, it is often called the *value method* or *value pattern* of organization.

Exercise J: In a composition, use the order of decreasing importance to describe how you prepare for a vacation.

Developing Supporting Ideas

After you select a method of organization for your main ideas, begin to develop your supporting ideas. Draw upon many sources to give variety to your definitions, citations, and cumulations. Word them well. Punctuate them correctly. With relevant details only, make the complex—simple, the vague—vivid, the general—specific, the unfamiliar—familiar, the mediocre—memorable. But don't get lost in details. Definitions still must convey precise meanings; citations, accurate references; and cumulations, effective repetitions.

Definitions

Definitions appeal to different kinds of students. Formal and synonymous definitions appeal mainly to high school students. Etymological definitions appeal mainly to college students. All three require a knowledge of the dictionary. But an etymological definition also requires a knowledge of scholarly sources, since it traces a word's origin, showing changes it has undergone in punctuation, spelling, or meaning.

A formal definition is a form of classification. It is dictionary-like in appearance. But it is stated positively in a single sentence, the verb expressing the indicative mood. It includes a term, a class (also called a *category* or *genus*), and distinguishing characteristics (also called *differentia*). Together, the last two parts limit the meaning of the term. In English class you hear and read formal definitions rather often.

TERM	CLASS	DISTINGUISHING CHARACTERISTICS
An outline is	a summary	that classifies coordinating and subordinating ideas on division levels.
Diagramming is	an analytical method	that shows graphically the relationship of words in a sentence.
A pronoun is	a part of speech	that refers to a noun already stated or implied.
A paradox is	a figure of speech	that seems to be self-contradictory or ridiculous but when properly understood is reasonable.

Like a formal definition, a synonymous one is limited to one sentence. It defines a word with another word (or a phrase) similar in meaning. Though more familiar, the similar word is often inexact, since synonyms express fine shades of meaning. To assure the best word, do as experienced writers do: Go to unabridged dictionaries and thesauruses. Then place the chosen word(s) after *is* or *are* in one of the following forms:

1. Incarceration is confinement.
2. Slaying is killing.
3. An emperor is a male ruler.
4. A criterion is a standard.

5. Criteria are standards.
6. To reiterate is to restate.
7. To be mortal is to be subject to death.
8. Illicit drugs are illegal drugs.

Sometimes the explanatory conjunction *that is* begins a synonymous definition. The definition then clarifies or emphasizes as well as defines, serving as the context for an unfamiliar word. In earlier lessons, you have seen *that is* introduce a few synonymous definitions.

1. The writer does his analysis—that is, he breaks down the topic into its parts.
2. Use a word's context, that is, the words before or after it.
3. A textbook's index is an example of a formal synthesis, that is, a detailed list of topics that have already been analyzed.

An etymological definition explains the life-history of a word: its origin, its growth and change, and its death, if it has occurred. Details about the word's changes and connotations keep the definition from being only one sentence. References to dates, people, events, countries, stories, tales, and quotations expand it to at least a paragraph. Consequently, it is often called an **extended definition**.

For example, according to two scholars,[1] one current meaning of *torpedo*, with its connotation of destruction, is more fully appreciated if you know that it was originally only the name of a fish of the ray family (*torpedinidae*). Until the eighteenth century, the name suggested danger, particularly to English fishermen, because of the fish's numbing and cramping electric discharges. But in 1776 the word came to be associated with warfare, when it was applied to a machine that carried a top-shaped explosive against British ships in New York Harbor. The machine was propelled by a man who screwed the explosive to the bottom of the vessel to be destroyed. Today, *torpedo* refers to a shot explosive independent of its carrier and shaped something like a fish, not a top. It is self-propelled.

From experience, you already know the advantage of learning vocabulary from an explanation like that of the *torpedo* paragraph. Both words and definitions become associated with a definite event or a specific writing. Vocabulary then is never "just so many words" or an alphabetical list of boredom. Each word has a context. Vivid images, not vague impressions, come to mind.

Your classmates learn the same way. If a "dead" word needs defining, give it a context. Explain its development, referring to the limitations it was subject to and the emotional associations it carried. If a current word needs defining, give it a context, too. Select examples from magazines, movies, books, billboards, conversations, or ceremonies. If necessary, distinguish between its meanings. Let your classmates know, for example, that *connotation* today does not have the same meaning that it had for John Stuart Mill, a nineteenth century philosopher, or that *genus* means something different to a biologist than to an English instructor teaching formal definitions.

Exercise K: Words from Lessons I-XI follow. Say, write, or circle the best definition.

A. To emphasize is to

a. guess.	c. reduce the size.
b. increase the size.	(d.) stress.

[1]Robert M. Estrich and Hans Sperber, *Three Keys to Language* (New York: Rinehart & Co. Inc., 1952), pp. 203-210.

B. A biography is a(n)
(a.) author's account of a person's life.
b. author's memories of his own life.
c. list of authors and titles.
d. report on an author's titles.

C. Dialogue in a play refers to
(a.) conversations.
b. important props.
c. scene changes.
d. stage hands.

D. To contrast is to
a. build with concrete.
b. make a promise.
c. shake hands.
(d.) show differences.

E. An almanac writer
a. autographs albums.
b. composes music.
(c.) records events and facts.
d. rewrites history books.

F. A narrator tells the
(a.) events of a story.
b. price of a ticket.
c. scenes of a crime.
d. score of a game.

G. To prefer is to
a. annoy another.
(b.) favor one over another.
c. join one to another.
d. talk with another.

H. An atlas is a(n)
(a.) book of maps.
b. book of stock prices.
c. opera singer.
d. person with a false name.

I. Criticizing a composition is
a. correcting its spelling errors.
b. identifying its parts of speech.
c. noticing the writer's facts.
(d.) passing judgment on its worth.

J. A prejudiced person
a. enjoys juice.
(b.) forms an opinion in advance.
c. hates other Americans.
d. plays dice.

Developing Details with Citations

A citation is a reference. Its forms are four—a quotation, a testimony, a statistic, a paraphrased passage—and its functions are four—to illustrate an idea, to prove a point, to clear up confusion, or to increase evidence. Its length varies. When short, it may be only two quoted sentences or three figures. When long, it may be a paragraph or a page—a passage from a book or a testimony before a committee.

In some research reports, you may use all four citation forms. Then, be sure to document each citation. Identify the person credited with it and give a title, page number, and year for verification.*

*A documented citation can take several forms. Use one recommended by your teacher or one given in Lesson VI, pp. 60-61.

In citing testimony as evidence, try to use eyewitness reports, checking their accuracy and fairness if possible. Do not use testimony given under social, financial, or political pressure, unless you identify it as such.

Like all citations, a testimony should not "pad" your writing, that is, lengthen it with irrelevant statements to meet a word requirement. All citations should relate directly to your topic. In other words, do not include citations because you like them or because you want to impress someone. Witty and wise quotations should remain uncited if they do not make an idea clear. Numbers and percentages should go unmentioned if they do not prove a point.

Developing Details with Cumulation

Unlike a citation's emphasis on an individual reference, cumulation emphasizes a series of details. The details develop one idea or one point. They can be facts, reasons, comparisons and contrasts, examples, stories, or analogies. The effect of each detail is stronger proof or greater clarity. For fact is stacked upon fact, reason upon reason; or example is added to example, story to story. On page 9 you read a series of facts about outlining errors.

> Outlining errors can appear on one level or more. Mixed, overlapped, or misplaced entries cause them. Mixed entries fail to share only one basis of classification; overlapped entries fail to represent only one particular group; misplaced entries fail to coordinate and subordinate groups sizes properly.

On page 53 a series of reasons explains why denotative words have an objective tone.

> They are like the words of a dictionary definition, exciting little emotion or bringing few vivid pictures to the imagination. They cause neither pleasant nor unpleasant memories to flood the mind. They convey mainly facts. They keep information neutral, helping the writer to remain detached from his readers and disinterested in his subject.

Comparison implies contrast, for a comparison points out both similarities and dissimilarities. But for writing purposes, distinguish between them. Use comparison to emphasize similarities and contrast to emphasize dissimilarities. Use comparison-contrast to emphasize both, as you saw done on page 85.

> In comparing deduction with the outline entries, notice that the general statement comes before specific examples, just as the main idea comes before supporting ideas.
>
> Induction is the opposite. You read specific examples before you read a general statement. In other words, outline entries appear inverted, upside down. The supporting ideas come before the main idea.

A contrast emphasizes differences between an "Index" and a "Table of Contents" on page 41.

> An "Index," another important part of a book, also looks like an outline. But it differs from a "Table of Contents" in four ways. Its entries, in alphabetical order, appear at the end of a book, not at the beginning. Moreover, a

> page number or page numbers almost always come immediately after each entry. Furthermore, some entries have an abbreviation, an acronym, or a cross-reference after them. And, finally, many entries are not divided or capitalized.

A contrast does not always highlight differences as explicitly as the preceding citation. Sometimes you must infer the differences because the contrast is only implied. Consider this paragraph from page 89.

> Factual evidence provides precise descriptions by a qualified observer, sometimes occasional tables and graphs by a trusted expert. The evidence can be checked and re-checked, tested and re-tested, confirmed and re-confirmed under nearly identical conditions. It remains factual even if social, political, religious, and ethnic differences exist among the observers or researchers. Opinionated evidence lacks these qualities.

As you can see, the qualities of opinionated evidence are not explicitly given. Yet you know them. For you infer the differences from the qualities of factual evidence that are explicitly given. (Do you remember the meaning of *imply, infer,* and *explicit*?)

On occasion, you may hear an English teacher compare a sentence with a machine. In doing so, he is not using comparison and contrast. He is using a **figurative analogy.** The analogy is figurative because you have to use your imagination to notice similarities between two dissimilar items. Your teacher knows, of course, that a sentence does not literally resemble a machine. But he wants you to notice that both do have parts and both do have functions. Both must have all parts functioning well together for them to accomplish what they were designed for. Both must have correct parts contributing to their overall effectiveness. Both achieve their purposes only if properly constructed. And, finally, both fail if users do not know how to make them work. Thus, with only a little imagination you begin to understand points of sameness that your teacher makes in his comparison of unlike items. If, however, you try to extend the analogy beyond the general similarities, you will completely misunderstand it. For your teacher is not specifically comparing verbs with nuts and nouns with bolts or subjects with gears and predicates with axles.

Examples, unlike figurative analogies, can verify as well as clarify. In other words, they can support a point with facts as well as make it clearer. Unfortunately, some readers associate them only with proof, which they may not provide. They may only illustrate and hold interest. In such instances, they shed light on the obscure and give vitality to the dull. They make abstract ideas concrete and vague principles definite. They develop concepts with particulars and details, giving them body—flesh and blood as it were. They become the engaging occupants of your paragraphs, leaving neither your writing empty nor your readers bored.

If you recall, you read a series of imaginary examples on pages 89-90 about Sarah. The examples illustrated the differences between facts and opinions in specific contexts. (If you can't recall the examples, reread them.)

Stories resemble examples. They, too, clarify a point as well as make it more interesting. Though their forms vary, three are popular: the anecdote, in which real-life or fictitious characters appear; the fable, in which animals or plants speak and act as if human; the parable, in which a fictitious narrative presents a spiritual or religious lesson. To better hold attention, make your stories striking, enlightening, unusual, or humorous. Appeal to your readers' emotions: curiosity, esteem, helpfulness, love, pleasure, power, recognition,

and security.

Exercise L: Analyze the supporting ideas of a written speech or an oration. Does each main idea have the same number of supporting ideas? Are all supporting ideas relevant to their main ideas? Are the supporting ideas developed by citation? By cumulation? By definition? If there are examples, are they lengthy or brief? In reporting your analysis to the class, cite evidence that answers these questions.

Exercise M: Go to the library and select five quotations from various sources: books, magazines, speeches, newspapers, government pamphlets, etc. Use the quotations in a composition about crime, criminals, or the courts.

Exercise N: If sources are available, write an etymological definition for one of these words: *alimony, budget, debacle, Easter, glamour, humor, poltergeist, salary, sophisticated, Tartar, vitamin, warlock, wormwood, yoga, Yule, zero.* Ask your librarian for help. At the end of the definition, document your source(s).

Personalizing Your Writing

In tone, the past four lessons (and the next two) differ from the first seven. The tone is personal. You hear the writer's "voice," and you sense the writer's "self." He speaks to you one-on-one. He commands and cautions, appeals and insists, beginning many sentences with verbs. He openly meets you in the lessons' pages. No fixed gulf keeps you and him separate. His point of view, his perspective, has changed.

In Lessons I-VII, you may recall, both you and the subject matter were spoken about. Third person words were used. Pronouns, such as *he, him, they, one,* and nouns, such as *reader, writer, learner, applicant*, referred to you impersonally. Pronouns—such as *it, which, neither, both, this*—and nouns—such as *outline, index, entry, idea, information*—referred to the subject matter. It was neither "warmed up" nor "jazzed up." It was presented formally and straightforwardly, maybe requiring intense concentration. It was "heavy stuff," not always quickly read.

Lessons VIII-XI also contain "heavy stuff." But the writer personalizes the information with *you, your, yours, yourself,* and *yourselves.** These second person pronouns let you know that the writer is actually thinking of you. Your interests are his interests. Your perspective is his perspective. He is not considering his point of view only.

You, as a second person word, requires the imperative mood, whether it stands for one person or many people. For example, "Write carefully" can be spoken as a polite request to one student or a classroom of students. Or, if preferred, "Write carefully!" can be written as a strong command, punctuated with an exclamation mark. Both imply *you*. Generally, though, a polite request sounds less "bossy" than an emphatic order. But each is direct and personal, requiring you to do something.

When second person words are being used effectively, you feel that you are being spoken to directly and personally. Did you feel that way as you were reading the last four lessons?

(Write a précis of this lesson. Remember to use second person words—*you, your, yourself*—and imperative sentences. If necessary, reread pp. 14-15.)

**Thou, thee,* and *ye* are also second person words. In Ye Olde Pizza Place, *Ye* means "the," not "you."

Exercise O: Rewrite any two paragraphs of this lesson that express the second person point of view. Change them from the second person to the third person: *he, she, it, students, readers,* etc.

Exercise P: Identify the cumulative techniques that appear in one chapter of a textbook, preferably one used in a course in which you are having some difficulty. Write verbatim the sentences or paragraphs that present each technique. Document the source. State which technique the author seems to prefer: facts, reasons, comparisons and contrasts, etc.

Exercise Q: Select a word from those listed. Write it on the line to complete the analogy.

1. words: testimonies : : numbers: statistics
2. modify: adjective : : name: noun
3. ingress: enter : : egress: exit
4. map: atlas : : definition: dictionary
5. one: citation : : several: cumulation
6. quiet: silent : : loud: noisy
7. empty: vacant : : full: occupied
8. declare: state : : question: interrogate
9. cartoon: funny : : obituary: sad
10. number: Roman : : letter: capital

adverb
capital
capitol
cumulation
decrease
dictionary
exclude
exit
finish
home
interrogate
jail
noisy
noun
occupied
open
room
sad
statistics
topical

Exercise R: Make your own word analogy test, using Exercise Q as an example. If possible, use words from a course textbook. Switch your test with someone who uses the same textbook.

Exercise S: Collect currently popular slang words or phrases and then write a definition for each. Compare your definition with those of your classmates.

Exercise T: Collect alliterative cliches that you hear: bag and baggage, blushing bride, cool as a cucumber, dead as a doornail, first and foremost, labor of love, the more the merrier, pet peeve, etc. Must all cliches be dropped for fresher wording? Discuss this question in a composition.

Lesson XII—Applying the ROAM Method

Observations About Usage

adapt, adopt, adept To **adapt** is to adjust so as to fit or to make suitable: To adapt the importance method of organization for emphasis, use the increasing or decreasing order of importance. To **adopt** is to accept, to take by choice: The mayor expects to adopt three Laotian children. To be **adept** is to be skilled in anything: Adam is adept at interviewing politicians.

affect, effect **Affect** is generally a verb; **effect** is generally a noun. The commonest meaning of **affect** is "influence" but it occasionally means "pretend, to make a show of": An event removed in chronological ordering does not affect the passing of time. Agnes affects (makes a show of) a Southern accent in the play. The commonest meaning of **effect** is "result" but it occasionally means "to bring about, cause": Not all causal sequences have only one cause followed by one effect. Does terrorism effect (bring about) a change in a government's foreign policy?

alone, only Both words are unacceptable in one sentence: Sarah alone is the only female for the position. Drop either **alone** or **only.**

casual, causal These two words are confused because they have the same letters. **Casual** means "informal" or "appearing unplanned." **Causal** means "pertaining to cause." Casual dress is inappropriate for a White House banquet. The casual meeting of Edwin and Edwina ended in an argument. A causal connection is like a chain. Some critics believe a more precise verb can be substituted for **cause: create, originate, produce, alter, modify.**

cite, site, sight The verb **cite** refers to something mentioned or someone quoted: One reporter cited three quotations from the President's new conference. The noun **site** refers to a location or a place: The site of the news conference was the White House lawn. **Sight,** also a noun, refers to vision or to a view or a spectacle: Tourists enjoy the sight of reporters pursuing the President. **Disappear from sight** is a redundancy.

compare to, compare with When items are represented as similar or **analogous,** use **compare to:** Outlines are compared to road maps and blueprints. When items are both similar and dissimilar, use **compare with**: Compare F. D. Roosevelt's speeches with Winston Churchill's.

connected with, in connection with Usually, these are wordy phrases for **about, with,** or **in**. Uncle Ken is with IBM. (not **connected with** IBM) Uncle Ken likes everything about IBM. (not **in connection with** IBM)

disregardless, irregardless These are redundancies for **regardless.** Regardless (not **irregardless**) of your feelings, be objective about the evidence.

is when, is where In formal definitions **is when** and **is where** are avoided, as is done on page 128. Since a noun or a noun clause after **is** shows equal dependency, do not introduce definitions with **when** or **where,** which show unequal dependency.

practicable, practical **Practicable** describes plans, projects, or schemes that are workable and possible: Is the President's space defense plan practicable? **Practical** describes something worth doing or worth using: A writer may rank his findings from the practical to the impractical.

respectfully, respectively **Respectfully** indicates respect or courtesy: Speak respectfully to your audience. **Respectively** refers to items in a sequence. Each item is important in the order given: A teenager who applies for a hunting license, a learner's permit, and a social security card on her fourteenth, fifteenth, and sixteenth birthdays respectively is indicating a chronological awareness. Some critics believe **respective** and **respectively** are redundant.

Recognition Test: Underline the usage error(s) in each sentence, and then rewrite the sentence correctly. (Teacher, see page 243.)

1. Our relatives disappeared from sight when we causally suggested that they help us with the dishes.
2. Each and every worker will receive a bonus for Christmas.
3. All datum sited in my report are true facts.
4. In observation of Veterans' Day, all of the government offices will be closed.
5. We hope to have some rural roads paved by the year 1992.
6. Irregardless of last month's stock market plunge, I still believe many different stocks are too high.
7. Do you have any 1943 pennies that are exactly identical?
8. In his antidote, Rabbi Rosen made mention of the fact that he was not always principaled.
9. I was born in the city of Philadelphia in the state of Pennsylvania.
10. Did the Personal Manager learn of the affects of his decision?

Observations about Punctuation

COMMA

1. To separate direct quotations from related material, use the comma.

   Pete Peterson yelled, "Take a break!"
   Janelle quietly asked, "Why did you do that?"
   "I will," Professor Maxwell continued, "read from *Hamlet*."
   His slogan read, "Keep taxes low. Vote for Doe."

2. Use a comma to separate an inner thought from the person thinking it.

   Is that the only consequence, Jim wondered.
   How can that be, she pondered.
   Will she leave again, he thought.

3. Use a comma to separate a conversational question from a statement when both are within one sentence.

Sharon really does care, doesn't she?
He's quite a character, isn't he?
You are going, aren't you?
You want some, don't you?

4. To separate geographical names, dates, and elements in addresses, use the comma.

Shakespeare lived in Stratford on Avon, England.
The prize was awarded to Mr. Oscar P. Boyton, 300 Mahoney Avenue, Cleveland, Ohio 44122.
Debbie witnessed the accident on Thursday, June 9, 1988, while jogging.
My best friend lives in St. Helena, Montana.

5. Follow the salutation of a friendly, informal letter with a comma: Dear Joe, Dearest Josephine,

6. Follow the complimentary close of a letter with a comma: Sincerely, Sincerely yours, Yours truly, Love,

7. Put a comma after digits indicating thousands: 2,360 10,497 132,085 $4,155,389

8. Set off words of direct address with the comma.

Wait no longer than five minutes, Mr. President.
I believe, sir, the book is in the reference section.
Friends, come to order!

9. Set off titles, degrees, and Jr. or Sr. with the comma.

You received a call from Judy Bates, Secretary of High School Boosters.
Joan Cyr, M.D., spoke to the Lions Club.
That yacht belongs to Her Majesty Queen Elizabeth II and that rowboat to Ed Small, Jr.

10. Separate contrasting words or phrases with the comma.

I am not a Ph.D., but an M.D.
This is a dash, not a hyphen.
Take all you need, not all you want.
I'm hungry, not thirsty.

11. To set off explanatory conjunctions, use the comma.

You may, for instance, see a friend who fails to speak to you.
For example, imagine deduction as outline entries and induction as inverted outline entries.
Though young, your brothers and sisters know what mood is, specifically, the emotional state of fear.

Other uses for the comma are found in Lessons XIV and XV.

Observation Test: Place at least one comma in each sentence.

1. She couldn't love me, could she?
2. Go directly to your classroom, James.
3. Does Dr. Jackson want to borrow $12,500?
4. When the evening news comes on, all conversations stop at 416 Tulip Drive.
5. I should confess to the crime, he thought.
6. Miss Stodgy, can interjections be coordinated?
7. If you need help, Lynn, see me on October 24, Tuesday.
8. Oh, yes, Dad, I forgot to tell you about that small dent, didn't I?
9. Though small, the vase is insured for $350,000.
10. All sentences must have a subject and a verb, either stated or implied.
11. Professor Logos, a local bibliophile, contributes books to Swan Library, 417 Highland Avenue, Omega, Pennsylvania.
12. You should be aware, students, that written communications have certain limitations.
13. More than 10,000 letters are delivered daily to our headquarters in Austin, Texas.
14. Will Dr. Ford, M.D., be accompanied by Lois Davis, President of Health Occupations?
15. My best friend and I hope to compete in the Turtle Mountain Olympiad next Thursday, April 26.

Observations about Repetition

To define a term with details you may need to use **obverse iteration**. This special kind of extended definition usually consists of one paragraph. By repetition, it emphasizes a negative tone. The paragraph's first sentences describe what the term does not mean. Each sentence has at least one negative word: *no, not, nor, none, never, neither, lack, absent, missing, without,* etc. The paragraph's last sentence defines the term. This sentence may not have any negative word, expressing a very positive tone. The contrast between the first sentences and the last sentence helps your reader learn what the term does not and does mean.

The following example shows how the contrast of obverse iteration makes one definition of *phrase* clear.

> A phrase does not contain an expressed subject-verb unit. Nor does it have a verb with an unexpressed *you* as a subject. It lacks a complete thought and end punctuation. Never is it a single word, and never is it without a function as a part of speech. Hence, a phrase is an incomplete thought of at least two related words functioning as a part of speech.

Notice that the first four sentences describe what a phrase is not. *Not, nor, unexpressed, lack, never,* and *without* give the sentences a strongly negative tone. From these sentences you learn what must be excluded from the definition of *phrase*.

The last sentence of the paragraph states positively what a phrase is. *Incomplete* is the only strongly negative word in the definition, yet it does not affect the overall positive tone of the sentence. The difference in tone between the fifth sentence and the first four sentences is clear but not intense. A more intense negative tone would have been felt if the same negative word, such as *not*, had been repeated in the first four sentences.

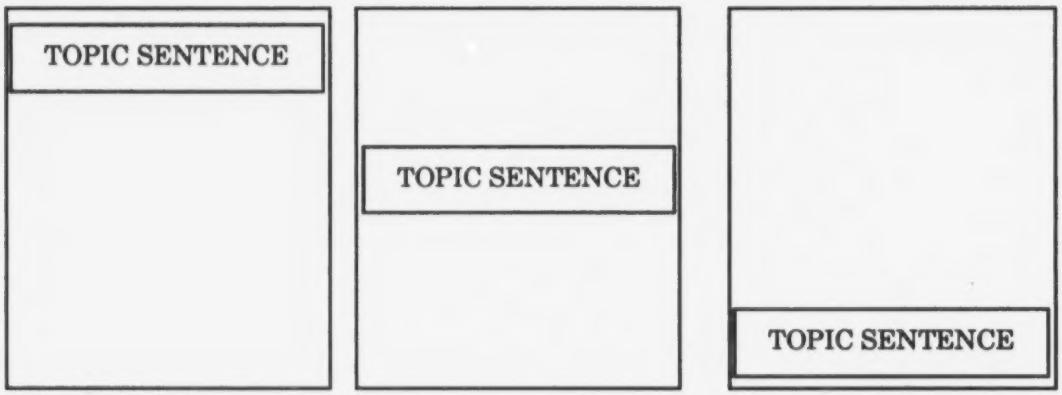
(For homework, define *tone* by obverse iteration.)

Observations about Association

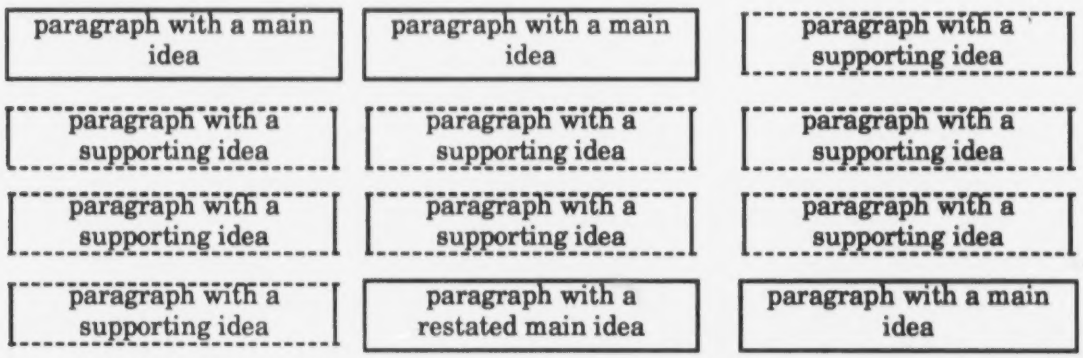
When preparing to write, associate organization with a paradigm and an outline, even though both differ in function. A paradigm functions as a general model. It displays the form, order, and sequence of an activity important to a profession, such as teaching, nursing, or engineering. An outline, on the other hand, functions as a specific plan. It displays divided and subdivided ideas by a consistent pattern of indention and a consistent set of symbols: numbers, letters, or decimals. Furthermore, it imposes a person's point of view on a writing or a speech, not a profession's. Together, a paradigm and an outline help you to handle a topic.

When assigning a topic, a teacher often provides paradigms for a composition. He reminds you to have an introductory paragraph, a few developmental paragraphs, and a concluding paragraph. He further reminds you to follow certain steps in analyzing the topic. Each reminder is a paradigmatic aid. Each gives you a general pattern. Neither gives you many details. You must provide those yourself. Your composition must be organized according to the restrictions of the paradigms given by the teacher.

To help you to achieve variety in your writing, a teacher may use visual paradigms. Each paradigm shows you where to place a topic sentence in a paragraph.



Visual paradigms can also show you where to place the main idea and the supporting ideas of a composition.


paragraph with a main idea
paragraph with a main idea
paragraph with a supporting idea
paragraph with a supporting idea
paragraph with a supporting idea
paragraph with a supporting idea
paragraph with a supporting idea
paragraph with a supporting idea
paragraph with a supporting idea
paragraph with a supporting idea
paragraph with a restated main idea
paragraph with a main idea

The number of main ideas and the kind of supporting ideas always affect a composition's length.

To help you to become a critic, a teacher may require you to apply paradigms to your writing. First, he may expect you to criticize the overall unity, coherence, and clarity of your composition. Next, he may recommend that you criticize the content, organization, and wording of your paragraphs. And, finally, he may advise you to check the structure and rhythm of your sentences. By having you apply each paradigm's general information to your writing, he's encouraging you to identify and correct specific weaknesses, to learn to edit your own work.

Observations about Memorization

By now, you know that sight, sound, thought, and performance patterns help you to learn. They present your mind an organized form. You respond to their repeated sequences, similar designs, clustered items, grouped specifics, or balanced details. These structured forms become associated with something old, familiar, or traditional, which then makes them easy to memorize for recall.

As long as memorized information can be questioned and criticized, it has value. Without a reason, never consider it "fixed" or changeless. Don't hesitate to adapt it, to give it variety, to create new patterns out of it. When you do, you may notice yourself becoming a more self-conscious writer in three ways.

First, you will appreciate sound patterns more. Alliteration, rhyme, and rhythm will help you to become a more disciplined writer. Your careful use of these will have a definite effect on your readers' emotions.

Second, you will vary your sentence patterns more. The normal subject-verb-object order of the simple sentence will give way to the occasional parallel order of the compound sentence or the infrequent inverted order of the interrogative sentence. Even the elliptical construction will give variety, shortening lengthy sentences.

Third, you will vary your perspective patterns more. Seeing yourself, your subject, and your readers from only your point of view will occur less often. Your readers' interests and needs will become foremost. This means more than occasionally using *you*, *we* or *our* for *he*, *it* or *I*. It means spotlighting your subject to help your readers, not to give yourself an ego trip.

Observation Test: Underline the word or phrases that make each statement false.

1. Two subjects never share the same verb.
2. All coordinate constructions have a correlative conjunction.
3. A phrase always expresses a complete thought.
4. Unquestionably, the number of words in an expression makes it a sentence.
5. Only a noun can be the subject of a sentence.
6. Every sentence ending with a period is declarative.
7. There is no possibility of writing a simple sentence with coordinating verbs.
8. No one ever uses a comma in a simple sentence.
9. Without exception, a subject accompanies a verb.
10. An adverb invariably follows a verb.
11. Not even once will an elliptical construction appear in a novel.
12. No doubt arises when a writer is careless about his choice of adjectives.

Now give an oral example or explanation that proves the falseness of the preceding statements. (Teacher, see pp. 243-244.)

Recognition Test: Place X in the space before each sentence that has at least one adjective or one adverb.

____	1.	Workers succeed. ____
__X__	2.	Seven students were absent yesterday. ____
____	3.	Walt moved. ____
__X__	4.	Elaine spoke somewhat complainingly. ____
__X__	5.	Did he reply angrily? __O__
__X__	6.	Several became red. ____
__X__	7.	Acknowledge it now! __O__
__X__	8.	Attractive Lillian Longlimbs stars. ____
__X__	9.	Peter performed well. ____
____	10.	Behave! __O__
__X__	11.	Your loss is shockingly tragic! __O__
____	12.	Ginny grinned. ____
____	13.	Do these smell? __O__
__X__	14.	They made unreasonable requests. ____
__X__	15.	Wednesday was too warm. ____

Now place O in the space after each interrogative sentence and each exclamatory sentence.

Association Test: Underline the words that have the least connotative power.

cheat	sentence	distribution	brute
building	murmur	redskin	plump
gruesome	glittering	hinge	hag
curses	relate	part	function
pigheaded	central	hideous	engine
yell	hypocrite	mulish	humane
beast	fat	science	spacious

Note-taking and Observation Exercise: Do not read the following paragraphs. Your teacher will explain them, using either a chalkboard or an overhead projector to present their contents, particularly the examples. Take notes on what you see and hear. If necessary, your teacher will repeat the presentation.

A finite verb has a quality of completeness. It brings a thought to a definite end: *Run. Shoot! Stop! Go. Be gone. Be quiet! Do come. Do hurry!* It depends upon no other expressed word. The unexpressed *you* makes it an independent clause, a simple sentence. Its grammatically complete thought is a subject-verb unit.

To give more information to a finite verb, you must, of course, add more words. But these words, you may remember, do not produce a more grammatically complete subject-verb unit. They improve only the sentence's content, as the following examples show.

Run.
Run slowly.
Run slowly with me.
Run slowly with me and my friends.
Run slowly with me and my three collies.

The unexpressed *you* and the finite verb *run* in these examples make each subject-verb unit complete. All words after *run* provide only additional information. No word after

run can have *I, you, someone, it, they,* or a name placed before it to produce a complete thought: *I slowly, you with, someone me, they and, it my*, etc. Nor can any word after *run* be placed before *it, well,* or *good* to produce a complete thought: Mother *slowly* it. She *with* well. Father *me* it. He *and* good. I *three* well.

Verbs with *to* in front of them and words ending with *ing* or *en* may seem like verbs, but they're not. They're verbals, nonfinite verbs. They cannot complete the meaning of a subject or bring a thought to a definite end. Placing *I, you, someone, it, they,* or a name in front of them does not yield an independent clause, a simple sentence. Only "Tarzan talk" results.

Cheetah swinging	someone to come
you talking	they to leave
I forsaken	Jane to stay
it broken	Jumbo trying to help

Not even a period after each expression turns it into a finished sentence. The period just becomes a punctuation error.

To change *ing, en,* and *to* verbals into complete verb phrases, what should you do? Add a verb or verbs. Place *am, is, was, were, are, get, keep* immediately before them; or combine *be, been, can, do, have, shall, will, ought to, used to* with them. Once grouped, the verbal and verb(s) become a finite verb phrase, which can then be used to make a complete statement about a subject:

Cheetah is swinging.	It used to be broken.
You keep talking.	They get to leave.
I have been forsaken.	Jane will have to stay.

A verb that helps an *ing* or *en* verbal become part of a finite verb phrase is an auxiliary. As a helping verb, it must be used with at least one other verb. When so used, the original *ing* or *en* verbal becomes the main verb, with at least one auxiliary preceding it—except in questions. In questions, the auxiliary verb usually comes before the subject, as four of the following eight examples show *is* and *will* are doing.

Kate is eating.	Keep trucking!
Is Kate eating?	Will you keep trucking?
Get going!	Jack is forsaken.
Will you get going?	Is Jack forsaken?

No matter how many verbs make up a verb phrase, the last one is the main verb. The others are auxiliaries. Notice the italicized main verb in each example:

may *go*	might have been *chosen*
could *win*	ought to have been *forbidden*
must be *added*	should have been kept *throwing*

Do not expect all main verbs to express an observable action. Some express existence, connection, or availability. These verbs are the various forms of *to be*: *am, is, was, were, are, be, being,* and *been.* In defining words and in completing an identification or a description, these words are extremely helpful. In writing certain parallel constructions, they are indispensable.

Observation Test: Underline only the correctly spelled words.

occasion	cafateria	repetition	foreign	similar
inference	memorize	secretery	excellance	logical
dennotative	fabel	synonym	carnivel	proveable
familar	enviornment	discipline	comparision	relevent
information	coorelative	probability	practicle	sequance
sceintific	analytical	particuler	memorible	definition

Association Test: To complete each analogy, write an adjective on each line.

1. bright: brighter as light: lighter
2. close: closer as tight: tighter
3. dim: dimmer as slim: slimmer
4. drabby: drabbier as flabby: flabbier
5. dry: drier as thirsty: thirstier
6. early: earlier as late: later
7. fat: fatter as thin: thinner
8. juicy: juicier as mellow: mellower
9. health: healthier as wealthy: wealthier
10. loud: louder as noisy: noisier

A. Which is a correct generalization about the last word of each analogy?
   (a.) The word indicates two items are compared.
   b. The word indicates three items are compared.
   c. The word requires *more* to make a comparison.
   d. The word requires *most* to make a comparison.

B. Which statement is correct about the last word of each analogy?
   a. The word can be a subject of a verb.
   b. The word can be an auxiliary in a verb phrase.
   (c.) The word can describe a noun or a pronoun.
   d. The word can coordinate nouns or pronouns.

C. Which statement is correct about some of the words in the analogies?
   (a.) They can also be used as adverbs.
   b. They can also be used as coordinators.
   c. They can also be used as indefinite pronouns.
   d. They can also be used as prepositions.

D. Which is a correct observation about the words ending in *y*.
   a. They all begin with a consonant.
   (b.) They all have a consonant before the *y*.
   c. They all have a consonant after the *y*.
   d. They all have double consonants.

E. How many analogies are completed with an *ier* word?
   a. two
   (b.) four
   c. six
   d. eight

Observation Test: Underline numbers that are in both columns.

COLUMN A	COLUMN B
100	21468
23	729
1617	16685
834	367
279	12486
80371	32
7777	58166
12468	56618
367	384
3368	89
763	7777
56618	1617
438	6176
21468	927
66185	3368

On paper, list the numbers in COLUMN A in ascending order, beginning with the lowest and ending with the highest.
Now write the numbers in COLUMN A that need a comma, placing it where it's needed. (Teacher, see p. 244.)

Recognition Test. Place X on the line before each word group that could be used as a phrase in a sentence.

X	1.	because of ____	____	11.	where she lives O
X	2.	FBI or CIA agent ____	X	12.	must write ____
____	3.	what he has O	____	13.	you've won ____
X	4.	can assemble ____	X	14.	Adams High School ____
____	5.	all are here ____	X	15.	a cheap pin ____
____	6.	she's fine ____	____	16.	when it rains O
X	7.	Dirty Harry and me ____	____	17.	run ____
____	8.	though he ran O	X	18.	has been repaired ____
____	9.	why it broke O	X	19.	without a coat ____
____	10.	be alert ____	____	20.	the minor lived ____

Now place O on the line after each word group that begins with a subordinator. (If you can't recall the subordinators, see pages 13 and 17.)

Observation Test: Combine the two sentences of each group so that the new sentence ends with a dependent clause. Write the new sentence on a separate sheet of paper. Here is an example.

Group Sentences: The students exited the school. They exited while the fire alarm was ringing.

New Sentence: The students exited the school while the fire alarm was ringing.

(Notice that the dependent clause begins with the subordinator *while*.) (Teacher, see p. 244.)

1. Curtis found his book
He found it where he had left it.

2. The fire spread to the warehouse.
It spread after the water pressure fell.

3. Come to the shop.
Come when Mr. Harris calls.

4. I babysit every Tuesday evening.
I babysit while my sister works.

5. My bat broke.
It broke because it was cracked.

6. Carol attends college.
She attends when her budget allows.

7. The burglar alarm was installed.
It was installed while I watched.

8. Sherry will go to the prom.
She will go if Larry asks her.

9. Cassius counseled Cassandra.
He counseled her as if she were his sister.

10. Two vans collided.
They collided when the traffic light malfunctioned.

11. Art sketches mountain scenes.
He sketches while Phil photographs mountain animals.

12. Deliver this package.
Deliver it after you have changed the tire.

13. The cafeteria was not crowded.
It was not crowded while the President was there.

14. Mother cannot understand.
She cannot understand why Pauline wants my class ring.

15. Let me show the police.
Let me show them where I found the weapon.

A. Which sentences are written in the second person?

a. 1, 6, 8
b. 2, 7, 13
(c.) 3, 12, 15
d. 4, 5, 14

B. Of the new sentences you have written, what can you generalize about their structure?

a. All are compound.
(b.) All are complex.
c. All are compound-complex.
d. All are simple.

C. Which observation is correct about each word group beginning with a subordinator?
   a. Only a subject follows it.
   b. Only a verb follows it.
   (c.) Both a subject and a verb follow it.
   d. Neither a subject nor a verb follows it.

D. Which observation is correct about the first sentence in each group?
   a. It is a descriptive adjective.
   (b.) It is an independent clause.
   c. It is an interrogative sentence.
   d. It is a parallel construction.

E. Which parts of speech may a dependent clause be?
   (a.) adjective, adverb, noun
   b. adjective, adverb, pronoun
   c. adjective, noun, pronoun
   d. adjective, pronoun, verb

F. Another name for a dependent clause is _____ clause.
   a. correlative
   b. interjection
   c. pronoun
   (d.) subordinate

Recognition Test: Each group of numbers has a different sequence. Give orally the next number of the sequence.

A.	10	20	30	40	50	60	K.	13	31	14	41	15	51
B.	2	4	6	8	10	12	L.	5	7	9	11	13	15
C.	16	15	14	13	12	11	M.	25	50	75	100	125	150
D.	3	4	6	9	13	18	N.	1	10	2	20	3	30
E.	5	10	15	20	25	30	O.	12	18	13	19	14	20
F.	96	48	24	12	6	3	P.	4	8	12	16	20	24
G.	9	10	11	12	13	14	Q.	7	6	76	5	4	54
H.	11	22	33	44	55	66	R.	32	30	27	23	18	12
I.	5	10	20	40	80	160	S.	8	80	7	70	6	60
J.	3	12	4	16	5	20	T.	2	6	10	14	18	22

Observation Exercise: Observe your own writing-editing process. In your observations, identify patterned parts in the process. If possible, rhyme the parts for easy memorization. Four such parts might be COLLECT, SELECT, CORRECT, PERFECT. (Your process, of course, may have fewer or more than four parts.)

COLLECT information to discover a topic, or COLLECT information for details about a topic. Gather facts, opinions, or fantasies from your own and others' observations, interests, memories, impressions, reactions, or visualizations.

SELECT one method of organization (topical, spacial, causal, chronological, importance) for your main ideas and at least one technique of development (definition, citation, cumulation) for your supporting ideas. Coordinate these ideas in an outline. Next, SELECT one point of view (first, second, or third person) to present your topic. Finally, SELECT precise unemotional and emotional words to convey the tone and mood of your point of view.

CORRECT the parts and details of your whole composition. Coordinate and correlate parts that require equal coverage. Subordinate those that don't. Add or remove details when necessary. Be concise, changing long clauses into elliptical or appositive phrases. Use synonyms and antonyms to show the similarity and dissimilarity of the parts and details.

PERFECT the composition according to your knowledge of the topic and your knowledge of English. PERFECT your analysis and synthesis of the topic so that your composition is complete, finished. Show your best application of spelling, capitalization, punctuation, and usage rules.

Association Exercise: Write a 300 word composition explaining how you memorized facts for a recent test. Include in the process any original outlines, rhymes, rhythms, acronyms, abbreviations, drawings, formulas, paradigms, etc. that helped you to do well on the test.

Observation Exercise: After you read a local politician's speech, underline the abstract and indefinite words in it. Then rewrite the speech, using concrete and specific words. Provide many particulars and details where they are missing.

Observation Exercise: Observe student and adult behavior in an auditorium, a cafeteria, or a stadium. Then write a descriptive composition on what you observed. Try to use vivid adjectives and active verbs. Try to avoid forms of *to be: am, is, was, were, are, be, being, been.*

Lesson XIII—Review Exercises and Tests

1. In sentences, define fifteen of the following words:

bum	aspect	logical	slither
hag	clarify	interact	hippodrome
hobo	origin	fraternity	devoted
convey	dispute	derive	indicate
morgue	vivid	thesaurus	mechanical
fleet	ecology	subsidiary	insinuate

In five sentences place the definition after *that is*: Our secret code has been purloined, that is, stolen.
In five sentences do not use *that is*. Write something like this: The writer's point of view, his perspective, is changed.
For the remaining five sentences write synonymous definitions: To pry is to snoop. Prying is snooping. Change the word form if necessary.

2. On the line, write the method of organization being represented by each group of words: topical, spacial, chronological (time), causal, or importance.

topical	a.	acquaintances, buddies, companions, friends
importance	b.	lead slug, commemorative medallion, treasure
time	c.	1680, 1780, 1880, 1980
causal	d.	hit nail on highway, lose air from tire
time	e.	infant, teenager, yuppie, septuagenarian
spacial	f.	Utah, Denver, Ohio River, Washington, D.C.
topical	g.	chalk, magic marker, pen, pencil
spacial	h.	left, south, up, vertical
importance	i.	rhinestone, silver dollar, platinum ring
topical	j.	ax, cleaver, knife, machete
causal	k.	push switch, stop electric current, darken room
time	l.	January 1st, April, October, December 25th
importance	m.	hair, finger, gall bladder, blood
topical	n.	minister, mullah, priest, rabbi
spacial	o.	a marble, golf ball, shot (put), football
time	p.	conception, birth, graduation, death
spacial	q.	atom, grain of sand, islet, continent
causal	r.	If A is present, then B will occur.
topical	s.	hot coffee, iced tea, soft drink, water
importance	t.	cassette player, vacation, friend, life

3. Analyze the "Table of Contents" of a course textbook to see if you can identify the method of organization.

4. On the line, write the technique of development (definition, citation, or cumulation) an author would be using if the following words appeared in his books.

citation	a.	Listen to this testimony.
cumulation	b.	Vietnam differs from El Salvador.
citation	c.	"How do I love thee? Let me count the ways."

cumulation	d.	The lion can teach us a lesson.
definition	e.	What was the original meaning of *bully*?
cumulation	f.	Conjunctions and glue do the same job. Both hold things together.
citation	g.	Shortstop Black has 47 RBI's, 18 stolen bases, 4 errors, 13 triples, and 7 home runs.
cumulation	h.	yet
definition	i.	*Gossip* no longer means "godparent."
citation	j.	Let me remind you of what Chief Justice Marshall said.
citation	k.	"Cleanliness is next to godliness."
cumulation	l.	Three similarities exist between the League of Nations and the United Nations.
cumulation	m.	The game of life and the game of football are alike. Both have rules and risks.
cumulation	n.	on the other hand
definition	o.	An automaton is a robot.
cumulation	p.	Let me tell you about the one that got away.
cumulation	q.	likewise
citation	r.	Quarterback Johnson averages 16 passes per game with 75% completed and four runs per game with 12 yards per carry.
citation	s.	Consider these words of President Bush.
cumulation	t.	on the contrary

5. First, bring to class at least three advertisements that have both pictures and writing. Next, exchange them with a classmate. Then, underline all factual statements and circle all opinionated statements. Finally, prove in an oral presentation that you underlined only facts and circled only opinions. (What is the method of organization for these instructions? chronological)

6. By either deductive or inductive reasoning, prove that your school's National Honor Society should be discontinued or enlarged.

7. By quotations, facts, reasons, or undeveloped examples, define one of these terms in a paragraph: *courage, friend, happiness, leader, loyalty, maturity, peace, responsibility, success, trust, victory*.

8. Assume an out-of-state relative wants a day's tour of your city. In outline form, draw up a ten hour tour. Accompany the outline with traveling instructions to the principal points of interest.

9. A businessman wants to hire a computer programmer. He advertises the position in a local newspaper, requesting a resume but promising no job interview. Since you believe you are qualified, you send a resume. Circle the letters before the following conclusions—or inferences—that the businessman can make about you from your resume.

   a. You are a typist.
   b. You hired a typist.
   c. You express yourself well.
   d. You paid someone to prepare your resume.
   e. You know how to request a job.
   f. You know how to request a job interview.

(g.) You are interested in the advertised position.
(h.) You can follow instructions.
(i.) You don't mind someone is learning about you.
(j.) You need more job experience.

Test: Say, write, or circle the best answer.

1. A comparison, unlike a contrast, emphasizes
   a. conjunctions.
   b. dissimilarities.
   c. prepositions.
   (d.) similarities.

2. Time sequence is associated with
   a. analogy.
   (b.) chronology.
   c. pathology.
   d. psychology.

3. A _____ would most likely use a parable.
   a. bookkeeper.
   b. fisherman.
   (c.) minister.
   d. pilot.

4. An example of a spacial organization would be
   (a.) city, district, state, region.
   b. fall, injury, blood loss, weakness.
   c. infant, toddler, adolescent, grandmother.
   d. Mercury, Pluto, Uranus, Venus.

5. To clarify is to make
   (a.) clear.
   b. memorable.
   c. plentiful.
   d. urgent.

6. Writing can be personalized with
   a. abstract nouns.
   (b.) second person words.
   c. subordinators.
   d. third person words.

7. A perspective is a(n)
   a. abridged dictionary.
   b. point of contact.
   (c.) point of view.
   d. unabridged dictionary.

8. When events have sequence, they have
   a. alliteration.
   b. information.
   (c.) order.
   d. sparkle.

9. To help your audience understand an idea that is unfamiliar to them, you probably would use a(n)
   (a.) analogy.
   b. proverb.
   c. testimony.
   d. statistic.

10. A topic outline lacks
    a. details.
    b. main ideas.
    c. order.
    (d.) sentences.

11. A concept is a(n)
    a. explanation.
    (b.) idea.
    c. machine.
    d. mirror.

12. An antonym of *vague* is
    a. accurate.
    b. effective.
    c. mediocre.
    (d.) vivid.

13. Which sentence best emphasizes a contrast?
    a. Some amateurs train more vigorously than nonamateurs who are driven by money.
    b. Some amateurs train more vigorously than people who make it their business.
    (c.) Some amateurs train more vigorously than professionals.
    d. Some amateurs train more vigorously than stars who earn large salaries.

14. A writer's outline should contain
    a. exciting facts properly repeated.
    b. original facts properly researched.
    (c.) relevant facts properly arranged.
    d. researched facts properly authorized.

15. On level two of an outline, capital letters are beside _____ ideas.
    a. main
    (b.) major supporting
    c. minor supporting
    d. unimportant

One factual statement appears in each group. Write or circle the letter in front of the factual statement. (If necessary, use the library to learn which statement is correct.)

A. a. A barometer measures a river's flood level.
   b. Paul Bunyan accompanied Lewis and Clark on their explorations.
   c. The Broadway musical *Hamlet* earned the most money in 1989.
   (d.) A social security number has nine digits.

B. a. Iran is an Arabic country.
   b. A visual aid must have at least three horizontal and four vertical columns.
   (c.) Frank Lloyd Wright was an architect.
   d. All abbreviations have periods.

C. (a.) Vitalism was once a popular biological theory.
   b. Mohammed Ali was the first black to win the Heisman Trophy.
   c. Warning labels on medicines should be read by all infants.
   d. All office buildings have a directory.

D. a. Vatican City is the capital of Italy.
   b. An entertaining article is slanderous.
   (c.) A lever is a simple machine.
   d. Words in all cartoons lack syllables.

E. a. The United Nations was founded after World War III.
   b. The Galapagos Archipelago is in the Indian Ocean.
   c. Mighty Manfred is Charlie Brown's dog.
   (d.) Connecticut, Massachusetts, and Rhode Island are Northeastern states.

F. (a.) General Eisenhower became the thirty-fourth President of the United States.
   b. The Pittsburgh Pirates were once owned by Michael Jackson.
   c. Ghandi fasted forty days and nights before writing the Koran.
   d. All verbs can be pluralized by adding *s*.

G. a. Benjamin O. Davis, Sr. was the first Korean general in the U.S. Army.
(b.) The Conquistadors came from Spain.
c. Arnold Schwarzenegger and Toto won Oscars in *The Wizard of Oz*.
d. Sir Arthur Eddington predicted the downfall of the Roman Empire.

H. a. Brazil is the largest country in North America.
(b.) An athlete who has motor control has muscular control.
c. Cocaine is not addictive.
d. Moby Dick is the name of the great white shark in *Jaws*.

I. a. Classified advertisements appear in newspapers only.
b. The yen is the basic unit of currency in Yemen.
(c.) The natural habitat of many animals is being destroyed.
d. Adolph Hitler did not want the Declaration of Independence written in Israel.

Study each test item for the organizational method it suggests. Then circle a, b, c, or d as the answer.

A. beside the school, next door, on the corner, to the left
a. causal
b. chronological
c. importance
(d.) spacial

B. read instructions, take test, turn in test
a. causal
(b.) chronological
c. spacial
d. topical

C. "A pleasant reaction to a student's question encourages more questions" is a(n) ____ explanation for behavior.
(a.) causal
b. chronological
c. importance
d. topical

D. "List and discuss your priorities if you knew you could attend high school for only one year" is an essay question whose answer should be organized according to
a. causality.
b. chronology.
(c.) importance.
d. space.

E. away from, diagonal, two inches, upper left
a. causal
b. importance
(c.) spacial
d. topical

F. Buick, Chrysler, Mercedes, Mercury
a. causal
b. importance
c. spacial
(d.) topical

G. guests enter, vows taken by bride and groom, ceremony over
(a.) chronological
b. importance
c. spacial
d. topical

H. a marble, suspenders, motorcycle, Gutenberg Bible
a. causal
b. chronological
(c.) importance
d. topical

I. "Analyze changes in American clothing fashions between 1980 and 1990" is an essay question requiring an answer to be organized

a. causally.
(b.) chronologically.
c. spacially.
d. topically.

J. "Identify a major educational problem in the country and then state in any sequence the steps you would take to solve it" is an essay question requiring you to organize your answer

a. causally.
b. chronologically.
c. spacially.
(d.) topically.

K. insert a key, turn a key, open a lock

(a.) causal
b. chronological
c. importance
d. topical

L. cat, cow, dog, horse

a. causal
b. chronological
c. importance
(d.) topical

M. embryo, toddler, juvenile, grandfather

(a.) chronological
b. importance
c. spacial
d. topical

N. blue, green, red, yellow

a. causal
b. chronological
c. spacial
(d.) topical

O. friends, home, safety, health

a. chronological
(b.) importance
c. spacial
d. topical

Study the items in each group. Then select the correct generalization. Circle a, b, c, or d.

A. canning, hopping, getting, swimming

a. All are limiting adjectives.
b. All are finite verbs.
c. All are in alphabetical order.
(d.) All have double consonants.

B. bang, clank, moan, quack

a. All indicate sight.
b. All indicate smell.
(c.) All indicate sound.
d. All indicate touch.

C. climb, crawl, roll, slither

a. All indicate age.
b. All indicate length.
(c.) All indicate movement.
d. All indicate proportion.

D. flock, herd, pack, pride

a. All indicate singularity.
(b.) All indicate plurality.
c. All indicate insects.
d. All indicate birds.

E. bachelor, squire, warlock, wizard

a. All emphasize case.
(b.) All emphasize gender.
c. All emphasize mood.
d. All emphasize voice.

F. calf, chick, kitten, puppy
(a.) All emphasize age.
b. All emphasize gender.
c. All emphasize length.
d. All emphasize color.

G. embrace, hug, grope, wave
(a.) All involve the arms.
b. All involve the lips.
c. All involve the feet.
d. All involve the tongue.

H. glance, peer, scan, stare
a. All involve the arms.
b. All involve the ears.
(c.) All involve the eyes.
d. All involve the nose.

I. anthropology, embryology, physiology, psychology
a. All indicate the death of something.
b. All indicate the growth of something.
c. All indicate the manufacturing of something.
(d.) All indicate the study of something.

J. *Encyclopedia Britannica, Collier's Encyclopedia, World Book*
(a.) All are general reference works.
b. All are general military sources.
c. All are specific language sources.
d. All are specific congressional works.

K. Achilles, Hector, Helen, Ulysses
a. All are in Aztec literature.
(b.) All are in Greek literature.
c. All are in Hebrew literature.
d. All are in Korean literature.

L. Admiral, ensign, lance corporal, major
a. All emphasize business titles.
b. All emphasize company designs.
(c.) All emphasize military rank.
d. All emphasize zodiac signs.

M. Augusta, Montpelier, Olympia, Pierre
a. All are battlefields in the Middle East.
(b.) All are capitals in the United States.
c. All are islands in the Mediterranean Sea.
d. All are mountains in Antarctica.

Pair with another student to write a generalization test of ten items. Relate the items to what you are studying in school or to current events. For each item, list four generalizations as choices.

Read this paragraph; then circle the best answer to the sentences that follow. (**Teacher:** This paragraph explains a procedure, one type of informative writing.)

In case of fire, exit the building as quickly as possible. If you are in the west wing office area, exit the door next to Mr. Witherspoon's office. Then turn left and walk to the middle of the hall. Descend the stairs marked "EXIT." If you are in the east wing office area, exit the door behind Ms. Green's desk. Then turn right and walk to the "EXIT" stairs. Descend carefully. Once outside, regroup on the south side of the pond. Be sure to report to the Director of Personnel.

A. These instructions are written in the _____ person.
   a. first
   (b.) second
   c. subjunctive
   d. third

B. A _____ method of organization is used to present the instructions.
   a. causal
   b. chronological
   (c.) spacial
   d. topical

C. Which words help you to identify the paragraph's method of organization?
   a. and, are, as, to
   b. fire, hall, report, walk
   (c.) east, west, left, right
   d. marked, possible, quickly, the

D. An implied idea is
   a. communicated without feeling.
   b. expressed in a few words.
   c. given as a command
   (d.) unstated.

E. An implied idea in the last sentence is that the Director of Personnel wants to
   (a.) know you are safe.
   b. learn your exit route.
   c. see if you are recognizable.
   d. see if you are a visitor.

F. The last sentence is
   a. declarative.
   b. exclamatory.
   (c.) imperative.
   d. interrogative.

G. You know the gender (sex) of Green because
   a. a door is behind a desk.
   b. an office area is identified.
   (c.) Ms. appears before Green.
   d. *You* is used.

H. You do not know the marital status of Green because
   a. no age is given.
   b. no Junior or Senior appears.
   (c.) no Miss or Mrs. appears.
   d. no occupational title is given.

I. Because you must mentally supply words to *once outside* to recognize it as a clause, it is a(n)
   (a.) elliptical expression.
   b. imperative sentence.
   c. parallel construction.
   d. direct quotation.

Read these paragraphs; then circle the best answer to the sentences that follow. (**Teacher:** These paragraphs exemplify one type of descriptive writing, unemotional.)

Benjamin Franklin High School, a one story building, is shaped like a big F. The north-to-south hall has twelve classrooms and three labs. Each classroom is twenty-five by thirty-five feet, separated by movable partitions. Each lab is twenty-five by fifty feet, separated by plastered walls.

The larger of the two east-to-west halls has administrative and counseling offices. Within each of the three counseling offices is a walk-in safe, six by six feet.

The smaller east-to-west corridor is a cafeteria. On occasion, it also functions as an auditorium; for at its east end is a stage, eighty feet wide and forty feet deep.

A. These paragraphs show a(n) _____ organizational method.
   a. time
   b. importance
   (c.) spacial
   d. topical

B. This description of Franklin High School is written in the _____ person.
   a. first
   c. second
   b. imperative
   (d.) third

C. The school is named after a famous
   (a.) American.
   c. Cuban.
   b. Canadian.
   d. Mexican.

D. A _____ is made between the building's shape and the letter F.
   (a.) comparison
   c. prediction
   b. contrast
   d. prophecy

E. The _____ can be made larger if necessary.
   (a.) classrooms
   c. offices
   b. labs
   d. walk-in safes

F. Each counselor's office has a safe in which to
   a. hold secret meetings.
   c. detain bad students.
   (b.) keep students' records.
   d. store athletic equipment.

G. The north-to-south hall is
   a. circular.
   c. horizontal.
   b. diagonal.
   (d.) vertical.

H. The word *story* in the first sentence refers to a
   (a.) level.
   c. square.
   b. myth.
   d. tale.

I. Administrative offices are for
   a. bus drivers.
   (c.) principals.
   b. janitors.
   d. substitute teachers.

J. *Lab* is another word for
   a. label.
   (c.) laboratory.
   b. labor.
   d. labyrinth.

Read this note. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** This paragraph exemplifies one type of descriptive writing, emotional.)

Hey, Brenda,

Did you hear what happened in Miss Impatient's class? Guy Awkward knocked Joan Fussy's books to the floor as he passed her desk. I saw them fall and heard their thud, followed by Fussy's shriek. At once, Miss Impatient looked up. Seeing the books on the floor, she screamed, "Why aren't you more careful, Guy!" Guy's embarrassed look let her know that it was an accident. But she kept screaming, "Get to your seat!" "Get to your seat!" "Get to your seat!" Wow! She was angry!

See you the fifth hour.

Me

A. This note to Brenda
   a. explains accidents in an English class.
   b. persuades Brenda to write.
   c. persuades readers to be considerate.
   (d.) reports a classroom incident.

B. _____ people in the classroom are named.
   a. two
   (b.) three
   c. four
   d. five

C. You can infer something about the characters' personalities by
   a. the amount of screaming each did.
   (b.) their names.
   c. the class they were in.
   d. what they said.

D. The marital status of Miss Impatient is
   a. deceased.
   b. married.
   (c.) single.
   d. widowed.

E. You infer from Guy's surname that he is
   a. careful.
   (b.) clumsy.
   c. funny.
   d. insensitive.

F. A(n) _____ method of organization is used in this note.
   (a.) chronological
   b. importance
   c. spacial
   d. topical

G. Miss Impatient's tone of anger is shown by
   a. the word *screaming* and quotation marks.
   (b.) the word *screaming* and exclamation points.
   c. the words *seeing* and *Guy*.
   d. the words *seeing* and *why*.

H. The quotation marks around Miss Impatient's words show they are
   (a.) direct quotes.
   b. indirect quotes.
   c. inferred quotes.
   d. paraphrased quotes.

Read these paragraphs. Then circle the best answer to the sentences that follow. (Teacher: These paragraphs combine classifying and interpreting, two types of informative writing.)

As long as *is* means "may be defined as" in a definition and means "may be classified as" in a classification, few communication problems arise, since most communicators prefer one word to four. Unfortunately, some careless readers and listeners regard it only as a sign of equality. This leads to major communication problems.

For example, if "Mrs. Jones is a racist!" were shouted by an audience member at a political rally, predictable reactions would occur among some listeners. They would fail to consider "racist" as one audience member's classification of someone within a specific setting. For them, a "racist" is a racist and that is all. No other classification applies. She is all that the label says, belonging to no other class of people. To them, she is not a citizen, a voter, a political party member, a daughter, a consumer, etc. She is a racist only. She equals the word. She represents the word in flesh and blood. To them, she personifies *racist*.

A. The two meanings of *is* in the first sentence shows that it is being defined by
   a. connotation.
   (b.) denotation.
   c. etymology.
   d. obverse iteration.

B. In classifying Mrs. Jones as a racist, the audience member believes she
   (a.) emphasizes race as a characteristic of people.
   b. enjoys horse racing.
   c. participates in political races.
   d. talks about the survival of the human race.

C. The audience member makes no distinction between the _____ and the _____ in his shouted remark.
   a. connotative denotative
   b. compared contrasted
   c. speeches rally
   (d.) word person

D. A stereotype often leads a person to
   a. generalize.
   (b.) over generalize.
   c. individualize.
   d. particularize.

E. A predictable reaction is one that is
   a. associated with politics.
   (b.) expected.
   c. heard only once.
   d. yelled.

F. She equals the word. She represents the word in flesh and blood. She personifies *racist*. These three sentences are examples of
   a. commands.
   b. repetition.
   (c.) restatement.
   d. subordination.

G. In the second sentence, the word _____ qualifies the thought of the entire sentence.
   a. equality
   b. only
   c. some
   (d.) unfortunately

H. The classification "communicators" is more _____ than the classification "listeners."
   a. concrete
   (b.) general
   c. specific
   d. vivid

Read these paragraphs. Then circle the best answer to the questions that follow. (**Teacher:** These paragraphs combine an extended definition and an interpretation.)

Neither coordinators nor correlatives do as nouns and verbs do. They neither name nor show action. Instead, they set up relationships between words and word groups. From them, your readers learn whether you've clearly and logically arranged your sentences and their parts; whether you've correctly added or joined, separated or disjoined, paired or combined your words and phrases; and, finally, whether you've smoothly and tightly advanced your sentences' thoughts.

Critics expect coordinators and correlatives to show relationships, so be careful of what you join or, in the case of correlatives, what you pair. Be sure your words, phrases, and clauses are grammatically equal. If they aren't, your constructions won't coordinate. You'll have only a poorly worded and a grammatically weak paragraph.

A. What do coordinators and correlatives show?
   a. actions
   b. descriptions
   c. images
   (d.) relationships

B. In the first sentence, which words are correlatives?
   (a.) neither nor
   b. do and
   c. do as
   d. nouns verbs

C. In these paragraphs, which elements are not grammatically equal?
   a. clearly and logically
   b. coordinators and correlatives
   (c.) if they aren't
   d. paired or combined

D. Which kind of construction do the words *added or joined, separated or disjoined, paired or combined* illustrate?
   (a.) coordinate
   b. elliptical
   c. etymological
   d. subordinate

E. Which words are contractions?
   a. am are be
   (b.) aren't you've won't
   c. pair pairs paired
   d. they them their

F. What is the antonym of logical?
   a. grammatical
   (b.) illogical
   c. intellectual
   d. unreasonable

G. "Pair is to pairing as join is to joining" is what kind of analogy?
   a. explanatory
   b. figurative
   c. obverse
   (d.) word

H. Of these paragraphs' eight sentences, how many do not have a coordinate construction?
   (a.) one: sentence seven
   b. three
   c. four
   d. five

Lesson XIV—Verbal Parallelism

Repeating, Observing, Associating, and Memorizing are important in the ROAM method.

I. Parallelism makes reading easy.
   A. Test items pair.
   B. Expressions balance.
   C. Identical parts of speech match.
II. Parallelism makes writing easy.
   A. Appositives reiterate.
   B. Antitheses contrast.
   C. Climaxes develop.
III. Parallelism makes identification easy.
   A. Grammatical relationships coordinate.
   B. Logical relationships repeat.

(**Teacher:** We know that *we* often breeds trouble; so we should be sure our students hear and see it used correctly. In the next eight lessons, they will see that *we* signifies themselves and the writer together. It does not mean *I* in the editorial sense.)

Experiences with Parallelism

Unlike earlier outline entries, the above entries may help us improve as sentence writers, since they all express complete thoughts concisely. Moreover, they exemplify *parallelism*, a writing pattern.

Parallelism is nothing new. In elementary school, we saw it in tests that measured our ability to recognize sameness and difference. Paired items made up word analogies.

1. Up is to down as high is to _____.
2. Distant is to close as far is to _____.
3. Hot is to cold as warm is to _____.
4. Peace is to war as friend is to _____.
5. Enter is to exit as in is to _____.

In elementary school, we also saw parallelism in a list of instructions we were to follow. We probably noticed that the same part of speech, a verb, began each sentence:

1. Read the story.
2. Look closely at the pictures.
3. Answer the questions at the end of the story.
4. Check your answers with the story.
5. Read aloud your answer(s) to the class.

(Are these instructions written in the second or third person? second.)

Some of our first textbooks had parallel phrases in their Table of Contents and section headings. These parallelisms prepared us for what was to follow.

Chapter 1 Ben's Parents
Chapter 2 Ben's Friends
Chapter 3 Ben's Neighbors
Chapter 4 Ben's Teachers
Chapter 5 Ben's Employers

As teenagers, our first "heartthrob" may have inspired us to put parallel thoughts in verse on Valentine's Day:

All morning I think about you.
All afternoon I speak about you.
All evening I joke about you.
All night I dream about you.

As observant viewers and careful listeners of TV, we have seen and heard parallelisms in programs and commercials:

1. "I think a lot of him and I think of him a lot."
2. "You can pick up any soap. But can any soap pick you up?"
3. "To know, know, know him is to love, love,love him."
4. "The more you look, the more you like."
5. "Seeing is believing."
6. "What you see is what you get."

As experimenters with rhyme and rhythm, we may have created our own parallelisms:

1. Lana and Lena look lonely.
2. Stu studied and studied.
3. Ike and Mike like to bike and hike.
4. Lot sought, caught, and fought the fish with great care and fanfare.
5. Val, Hal, and Mal are wrestlers.
6. Leslie wants less; Morely wants more.

Naturally, writing too many sentences like these in a paragraph would bore our readers or lull them to sleep.

Exercise A: Select two words that will make each sentence parallel. Circle the letter in front of each word. (If necessary, consult a dictionary.)

A. _____ is to unilateral as two is to _____.
a. bicycle (c.) one
(b.) bilateral d. unicycle

B. _____ is to bibliography as dance is to _____.
(a.) book c. picture
(b.) choreography d. photography

C. _____ is to succeed as antecedent is to _____.
(a.) precede (c.) subsequent
c. secede d. success

D. _____ is to slander as write is to _____.

a. label	(c.) speak
(b.) libel	d. success

E. _____ is to death as natal is to _____.

(a.) birth	(c.) fatal
b. creation	d. healthful

F. _____ is to outward as introvert is to _____.

(a.) extrovert	c. pervert
(b.) inward	d. skyward

G. _____ is to detest as loath is to _____.

a. lathe	c. recall
(b.) loathe	(d.) reluctant

H. _____ is to iota as large is to _____.

(a.) colossal	c. pin
b. medium	(d.) small

I. _____ is to tyrant as despotic is to _____.

a. depot	c. terminal
(b.) despot	(d.) tyrannical

J. _____ is to laconic as many is to _____.

(a.) few	c. several
b. primrose	(d.) verbose

Parallelisms in This Book

In artful parallelisms, similar or identical constructions have similar or identical words.* Balance and coordination are obvious. So too is repetition. Emphasized ideas have similar form. Sometimes punctuation highlights the similarity.

1. *Former* calls attention to the first; *latter* calls attention to the second. (A semicolon separates parallel thoughts.)
2. Level one has two listed entries, each a main idea; level two has four listed entries, each a major supporting idea. (A semicolon separates parallel thoughts, each having a comma.)
3. Use comparison to emphasize similarities and contrast to emphasize dissimilarities. (No punctuation separates these parallel thoughts.)
4. As classifying makes grouping items easy, so outlining makes dividing items easy. (A comma separates parallel thoughts.)
5. Your interests are his interests. Your perspective is his perspective. (A period separates parallel thoughts.)

Proving these constructions are parallel is easy. We write them to look like railroad tracks, which are parallel. Each track represents one part of the parallel construction.

1. Your interests are his interests.
   Your perspective is his perspective.

*Identical words appear mainly in chants, poetry, or speeches.

2. As classifying makes grouping items easy,
   so outlining makes dividing items easy.

3. *Former* calls attention to the first;
   latter calls attention to the second.

We would be misleading ourselves if we started to think that all parallel constructions have only two parts. For already we have seen some parallelisms with more than two. For example, in one sentence on page 127 we saw a parallel construction with five parts, each separated by a comma:

...from the most effective to the least effective,
from the most significant to the least significant,
from the most practical to the least practical,
from the most intense to the least intense,
from the greatest degree to the least degree....

In one sentence on page 128 we saw another parallel construction with five parts, each with a dash and each separated by a comma:

...Make the complex—simple,
the vague—vivid,
the general—specific,
the unfamiliar—familiar,
the mediocre—memorable.

In one paragraph on page 125 we saw parallel constructions at the beginning of and within five successive sentences:

Your sister...when she holds up....
Your high school classmate...when she reports....
Your college friend...when she describes....
Your mother...when she explains....
Your grandmother...when she recalls....

At the beginning of some lessons, we have seen a topic outline with parallel constructions, a characteristic of formal outlines.

I.	Arranging examples	A.	By definition
II.	Classifying examples	B.	By citation
III.	Presenting examples	C.	By cumulation
IV.	Wording examples		
V.	Introducing examples		

From these examples we can see that parallelisms compress related ideas. They tighten writing. They unify it. They group similar thoughts for easy reading.

Similar thoughts in parallelisms, however, do not always have identical length—as the preceding examples clearly show. But they do always have similar structure. We, therefore, must always coordinate words with words, phrases with phrases, clauses with clauses to emphasize the balanced repetition of their grammatical elements.

Now and then, we may confuse a compound construction with a parallel one. This happens because both have at least two joined expressions. The compound construction,

however, lacks balance in its word or phrase combinations. To be safe then, we may always associate a parallel thought with compoundness but not always associate a compound thought with parallelism. Compoundness simply means two or more expressions join each other. Each expression may have different grammatical combinations. An example from p.52 shows such different combinations.

> He "talks" about his readers and about his subject, or he "talks" to his readers about his subject.
> (*Or* joins two clauses that have prepositional phrases combined differently.)
>
> He "talks" { coordinate prepositional phrases / about his readers and about his subject
> or
> he "talks" { to his readers about his subject. / successive prepositional phrases

In some parallel constructions we may leave out words without affecting their clarity. The omissions may appear in either part or both parts of these constructions, producing either one elliptical expression or two.

1. The more indented a supporting idea (is), the more specific the information (is). Both parts of the parallel form have *is* missing, resulting in two elliptical expressions.
2. Used wisely, reiteration lets your reader know that you are accepting complete responsibility for communicating, (that you are) not making him accept sole responsibility for understanding. The second part of the parallel form has *that you are* left out, resulting in one elliptical expression.
3. An event in a chronological sequence can be removed; an event in a causal sequence cannot (be removed). The second part of the parallel form has *be removed* omitted, resulting in one elliptical expression.
4. Definitions still must convey precise meanings; citations, accurate references; and cumulations, effective repetitions. The second and third parts of the parallel form have *still must convey* omitted, resulting in two elliptical expressions.

We do not place ellipsis marks (...) in elliptical parallelisms. If necessary, our readers can mentally supply the words.

Benefits of Parallelism

Parallelisms help us, as writers, to keep our minds on our readers. They force us to think logically and carefully and to communicate clearly and exactly. Their balance and precision reveal effort and control. They reflect self-conscious writing at its best. By them, our readers sense our confidence in their ability to follow thoughts through to their completion. From them, our readers learn to associate ease of reading with correct word order, even rhythm, proper emphasis, and grammatical consistency.

Our readers further learn that parallelisms call attention to related ideas. Sometimes the related ideas appear as a series. At other times they appear as appositives or antitheses. As one item in a series, an idea is either a separate member of a regular series or a single member of a climactic series. As one appositive, an idea expresses sameness. As

one antithesis, an idea expresses difference.

Series

In a series, we present at least three related items. We vary their contents but keep their functions the same: nouns following a noun, verbs following a verb, subjects following a subject, objects following an object, etc. The items can be words, phrases, or clauses. When the items have similar structure, they are parallel. When they have dissimilar structure, they are compound.

1. Parallel Items: The police turned back the shouting, shoving, singing, swearing crowd. (All four adjectives are individual words.)
2. Parallel Items: William the Conqueror, Alexander the Great, and Ivan the Terrible were reported on in history class. (All subjects are three-word phrases.)
3. Parallel Items: I know what Bill owes, what Jill owns, and what Sybil pawns, (All direct objects are three-word clauses.)
4. Compound Items: For Christmas, I want gloves, boots, a wool-lined leather jacket, and at least one date with a high school cheerleader. (Words and phrases are direct objects.)
5. Compound Items: Rest, exercise, careful eating, and periodic visits to your family's physician may add years to your life. (Words and phrases are subjects.)

Items in a regular series resemble ideas in a topically organized outline. Both have unfixed sequences. Their items and ideas can be moved around without affecting the meaning of the whole sentence or outline.

shoving, swearing, singing, shouting crowd
singing, shouting, swearing, shoving crowd

I.	Fords	I.	Lincolns	I.	Mercurys
II.	Lincolns	II.	Mercurys	II.	Fords
III.	Mercurys	III.	Fords	III.	Lincolns

Unlike a regular series, a climactic series has items in a fixed sequence. All items help the sentence's thought to move little by little to the last expression, the climax.

Think, write, revise, publish.
Words build phrases, phrases clauses, clauses sentences, and sentences paragraphs.
An acquaintance can become a friend; a friend, a spouse; a spouse, a confidant.
Prepare the dinner, eat the dinner, wash the dishes, dry the dishes—this was my daily routine at the lodge.

Changing the order of items in a climactic series destroys the sentence's thought and its climactic tone. The last item remains no longer the climax, so it no longer depends on the items before it. *Revise, publish, write, think* is not the same as *think, write, revise, publish*. The changed sequence gives a changed meaning.

A climactic series in a sentence is like the increasing value of ideas in an outline. Later parts build on earlier parts. The last part carries the greatest importance, influence, feeling, or force. It has the most punch, power, and penetration.

Appositives

In Lesson VIII, we learned that appositives, in a sense, repeat. They restate, rename, or redefine. They re-present details or re-emphasize specifics. They let us broaden or deepen the meaning of a sentence part. Sometimes, *or* and explanatory conjunctions, along with commas, dashes, and colons, make them obvious. At other times, no signal word nor punctuation calls attention to them.

1. A writer must avoid the analysis errors explained in Lesson I: mixing, overlapping, and misplacing. (Only a colon sets off three appositives at the end of this sentence.)
2. The fifth method of organization, importance, also requires careful reading. (Only commas set off the appositive *importance* in the middle of this sentence.)
3. A testimony should not "pad" your writing, that is, lengthen it with irrelevant statements to meet a word requirement. (Commas and the explanatory conjunction *that is* introduce an appositive construction at the end of this sentence.)
4. They mark off grammatical units—words, phrases, clauses—to prevent misreading. (Only dashes set off three appositives in the middle of this sentence.)
5. The school board rejected the parents' recommendation *that no student fail.* (No comma, dash, or colon sets off the appositive at the end of this sentence.)
6. The poem "Whispers Heard" is difficult to explain. (No *or* or *that is* sets off a title as an appositive in this sentence.)

Antitheses

To write an antithesis (singular of *antitheses*), we place opposing ideas next to each other. We rely on punctuation, antonyms, negative words (*no, not, nor, none, never*), or negative prefixes (*im, in, dis, mis, un*) to highlight the ideas' contrasts. Being parallel, the ideas balance grammatically, sometimes differing only in word order.

Many antitheses appear in these lessons.

1. Vivid images, not vague impressions, come to mind.
2. I am not a Ph.D., but an M.D.
3. Leslie wants less; Morely wants more.
4. Friends are not acquaintances nor are acquaintances friends.
5. Listed ideas have the same kind of numbers or letters; indented ideas have different kinds of numbers or letters.
6. The impersonal tone conceals his personality; the objective tone reveals his impartiality.
7. Factual statements make up a laboratory's report; opinionated statements make up a showman's claims.

Patrick Henry's "...Give me liberty or give me death" and John F. Kennedy's "Ask not what your country can do for you; ask what you can do for your country" show the appeal of antithesis to the eye and the ear. It makes a thought hard to forget, easy to recall.

Parallelisms, we see, aid memory, which benefits us as readers, speakers, and writers. Their matching parts help us to remember what has been snugly presented. They are to the point and uniform, giving them appeal as wise or witty sayings: proverbs, maxims, and aphorisms. As these, they add elegance to our speeches and writings when sprinkled in with care.

1. Figures don't lie but liars figure.
2. If you would be a good reader, read; if a writer, write. (Epictetus)
3. Learning without thought is labor lost; thought without learning is perilous. (Confucius)
4. The thoughts of the righteous are just; the counsels of the wicked are treacherous. (Proverbs 12:5)
5. Let not the wise man glory in his wisdom,
   Let not the mighty man glory in his might,
   Let not the rich man glory in his riches. (Jeremiah 9:23)

Exercise B: The following examples—some are verbatim sentences, others are paraphrases—come from Lessons I-XIII. Write on the line whether an appositive, an antithesis, a series, or a combination of these conveys the information in each sentence.

a. You would stress the probability, not the certainty, of no rain on June 3. antithesis
b. Prejudices, preferences, and biases influence statements about beauty. series
c. The main ideas present general information; the supporting ideas present less general information. antithesis
d. You conclude, or infer, that she is irritated with you. appositive
e. The mood of the verb—that is, the manner in which you think of the action of the verb—differs in each example. appositive
f. Pronouns, such as *he, him, they, one,* refer to you impersonally. combination
g. The context may be a play, a court, a song, or a dream. series
h. *Readers' Guide*, another type of index, synthesizes information. appositive
i. Today a torpedo is shaped something like a fish, not a top. antithesis
j. As used by a health inspector, *rat* is denotative for a rodent; as used by a criminal, *rat* is connotative for a police informant. antithesis
k. Each can appear in legends, myths, fables, or anecdotes. series
l. Despair, an emotional trait, affects a character's conversation. appositive
m. Something implied, not clearly expressed, is implicit. antithesis
n. Go to the card catalog, a series of small drawers arranged alphabetically. appositive
o. In outlining, a point of view establishes a writer's division of a topic; in writing, a point of view establishes a writer's attitude. antithesis
p. Accountants, architects, lawyers, and ministers are not included. series

Which of these sentences express the second person? a, d, n

Errors with Parallelisms

Parallelisms make a complicated thought easy to read. Their pairs or series help our readers to follow our comparisons, contrasts, or climaxes. When we fail to present the pairs or series in a similar grammatical form, our style becomes flawed. We then have to reword them to make their grammatical pattern clear. Failure to reword them leads to faulty or fractured parallelism. Examples follow:

1. Coaches, players, and refereeing were discussed after the game. (*referees*, not *refereeing*)
2. My plans were to collect data, to organize the data, and presentation of my findings. (*to present*, not *presentation of*)

3. Before you leave on vacation, check your stove, television, refrigerator, and the working of the thermostat. (only *thermostat*, not *the working of the*)
4. Wage increases for improved productivity were given not only to foremen but also for laborers. (*to* laborers, not *for* laborers)

Similar sentence parts lack similar form in these faulty parallelisms. Words and phrases equal in value and alike in function do not coordinate in a pattern. Each sentence's coherency is affected. To correct this defect, we pattern each sentence's coordinate parts. For instance, we put all nouns functioning as subjects in a similar plural form: *coaches, players, referees*; or we put all nouns functioning as objects in a similar singular form: *stove, television, refrigerator, thermostat.* Our readers now do not have to reread the sentences. The parallelisms have simplified their reading and improved our writing.

Exercise C: To become skilled at selecting precise words, consult a thesaurus to see groups of words with similar meanings. Choose words from the groups for twenty parallelisms. Write your sentences four ways to illustrate your use of synonyms:

1. Carl is lank; Carlton, lean; Carla, gaunt.
2. Cain is portly; Abel is obese.
3. Neither a correction nor an improvement followed my criticism.
4. I have one desire: I want a Cadillac.

Exercise D: Identify the type of thought process—deductive or inductive—that appears in each test item. On the line, write D if the item shows the deductive process, I if it shows the inductive process. (If necessary, reread pp. 85-86.)

I 1. a. When the lady screamed, the child ran.
b. A crashing tree made the squirrel scamper.
c. The volcano forced several families to evacuate their homes.
d. Cheating results in immediate expulsion from the academy.
Generalization: A cause produces an effect.

D 2. Rule: Personal pronouns show a writer's point of view.
a. I want to pass this test.
b. Did you study for this test?
c. They passed the test.

D 3. Rule: A writer's attitude affects his tone.
a. Please come to the party.
b. I might try to attend the party.
c. I wouldn't go to that party even if the President invited me.
d. This is a party?

I 4. a. Memory helps us to recognize associations.
b. Memory helps us to remember associations.
c. Memory helps us to recall associations.
Generalization: Memory organizes new and old associations.

D 5. Rule: When one subject is plural and the other is singular, the verb agrees in number with the nearer subject.
a. Neither the books nor the record has been returned.
b. Neither the record nor the books have been returned.
c. Either the cats or the gerbil remains caged.
d. Either the gerbil or the cats remain caged.

D 6. Rule: *You* requires a plural verb, whether the verb's tense is present or past.
   a. You, Bill, are too slow to be a winner.
   b. You, Bill, were too slow to be the winner.
   c. You all are too slow to be winners.
   d. You all were too slow to be the winners.

D 7. Rule: A singular subject can take many forms.
   a. Chester creates Christmas cards.
   b. He writes an original verse for each card.
   c. Someone bought his first card for $.25.
   d. That surprised him.
   e. Writing requires revising.
   f. To write is to create.
   g. To write thirty verses a day is one of Chester's goals.
   h. How Chester writes so much is beyond me.

I 8. a. Word analogies can help us to learn synonyms.
   b. Word analogies can help us to learn antonyms.
   c. Word analogies can help us to learn homonyms.
   Generalization: Vocabulary can be increased by word analogies.

D 9. Rule: Some indefinite pronouns can have plural or singular verbs.
   a. All of Mr. Hyde's apples have been picked.
   b. All of Mrs. Hyde's pie has been eaten.
   c. Most of his employees work a forty-hour week.
   d. Most of his help works a forty-hour week.
   e. Some of my friends play scrabble.
   f. Some of my family plays scrabble.

I 10. a. Details help a reader to visualize an object.
   b. Details help a reader to imagine a person.
   c. Details help a reader to picture a process.
   d. Details help a reader to envision a scene.
   Generalization: Details impress a reader's mind with concrete specifics.

Exercise F: Use the test items in Exercise D as examples to make your own deductive and inductive test of ten items. Use parallelisms in at least five items. In your test items, use information from the first fourteen lessons or from class discussions.

Exercise G: This analogy test has twelve words in four sets of parentheses. Three words are in each set. Underline only one word in each set. The four underlined words should make a word analogy. (Notice that a word analogy is one kind of parallelism.)

1. (analogy, orchestra, tripod) : (third, three, triangle) : :
   (dialogue, polygon, quadruped) : (four, fourth, square)

2. (tree, voracious, wool) : (greedy, needy, seedy) : :
   (rich, veracious, wood) : (false, poor, true)

3. (cone, conjunction, right) : (connect, contact, correct) : :
   (cane, disjunction, write) : (disconnect, contract, wrong)

4. (angle, corner, interior) : (angel, internal, point) : :
(diagonal, exterior, leave) : (eternal, exit, external)

5. (loss, signal, single) : (once, one, won) : :
(double, less, twice) : (to, too, two)

6. (dinner, live, red) : (drown, gulp, survive) : :
(die, dine, dye) : (paint, perish, pour)

7. (begin, continue, stop) : (income, initiate, invite) : :
(credit, end, spark) : (match, party, terminate)

Exercise H: Make your own twelve-word analogy test. Use Exercise G as an example. Be sure three words are in each set of parentheses. Use words from this book or from a textbook, such as history, science, occupational, etc.

Exercise I: Make an analogy test using words from Greek and Latin mythology. If necessary, refer to reference books in your library or to glossaries in your literature books.

Exercise J: Make an analogy test using words, characters, and places from Shakespeare's plays.

Exercise K: Make an analogy test using words from the Old and New Testaments, emphasizing prophets, priests, rulers, disciples, teachings, and miracles.

Lesson XV—Visual Parallelism

Repetition, Observation, Association, and Memorization are important in the ROAM method.

I. Visual parallelisms present information.
   A. Diagrams analyze.
   B. Charts simplify.
   C. Tables summarize.
II. Visual parallelisms require careful reading.
   A. Questions occur.
   B. Interpretations arise.

(**Teacher:** Some students may forget that "voice" has two meanings. In grammar, it refers to a characteristic of verbs, p. 106. In compositions, it refers to "point of view." It is the position from which someone observes or the attitude with which someone considers a subject, p. 52. The two pages may need to be restudied.

Some students may need to learn that a "fresh" point of view means to look at something from a different angle or with a different outlook.)

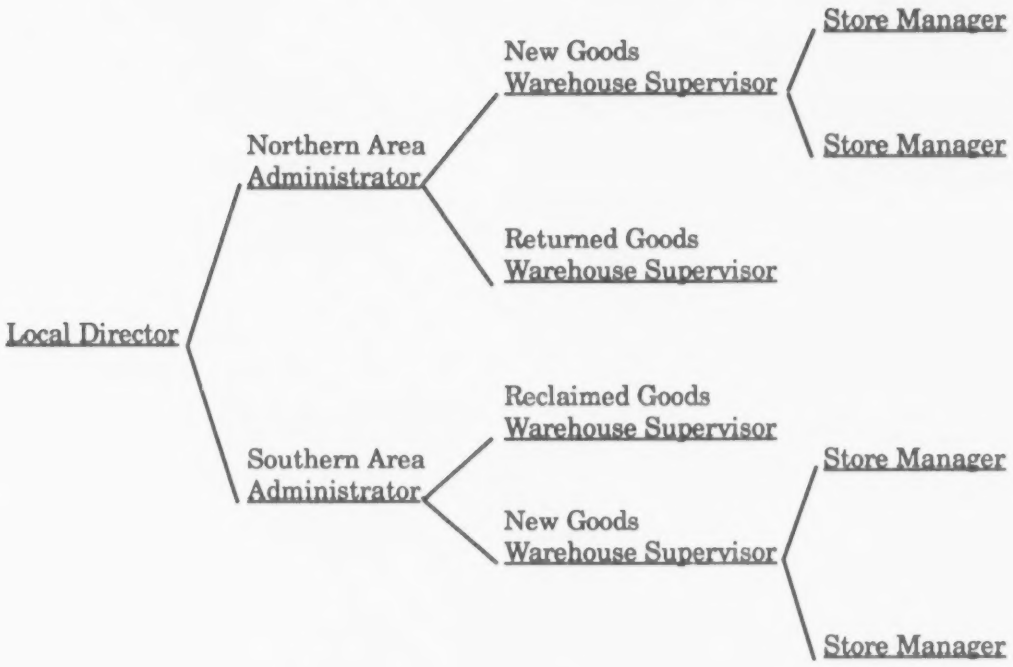
Verbal and Visual Parallelisms

In Lesson XIV we learned how to identify and write verbal parallelisms. In this lesson we will learn how to identify and make visual parallelisms. Both, if wisely used, aid in communicating. The eye or the ear can pick up verbal forms. The eye alone picks up visual forms.

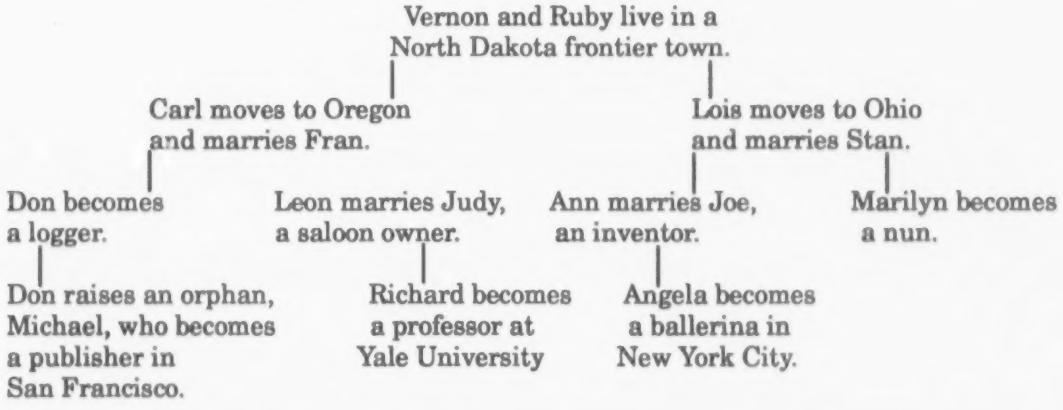
Horizontal and Vertical Diagrams

We often hear that a picture is worth a thousand words. This adage should remind us that a visual aid can have value in some English assignments—particularly those that require reports on difficult subjects. One such assignment could involve the whole class analyzing a local business. Their final report might include a diagram of the business's organization, like the one on the next page.

From this horizontal diagram, we learn that authority and responsibility are spread throughout the business but are not equally shared by all employees. We see that the Local Director has final responsibility for the corporation and that all employees are not responsible for an equal number of workers. In fact, two employees have no workers responsible to them. This lack of subordinates is shown by a lack of diagonal lines, that is, lines that look like mountain slopes. Thus, by a horizontal diagram we quickly learn about the organizational design of a local business. We "read" the analysis almost like any book written in English, from left to right, horizontally.



Vertical diagrams also communicate visually. Other students, for example, can see our analysis of a lengthy, complicated novel if we draw it for them.


Vernon and Ruby live in a North Dakota frontier town.
Carl moves to Oregon and marries Fran.
Lois moves to Ohio and marries Stan.
Don becomes a logger.
Leon marries Judy, a saloon owner.
Ann marries Joe, an inventor.
Marilyn becomes a nun.
Don raises an orphan, Michael, who becomes a publisher in San Francisco.
Richard becomes a professor at Yale University
Angela becomes a ballerina in New York City.

From this diagram covering four generations, our classmates learn the names of fifteen characters and the occupations of seven. They notice that a few characters remained in a geographical area. Others moved away. Some had children.One raised an orphan. No fourth-generation character either bore or raised children.

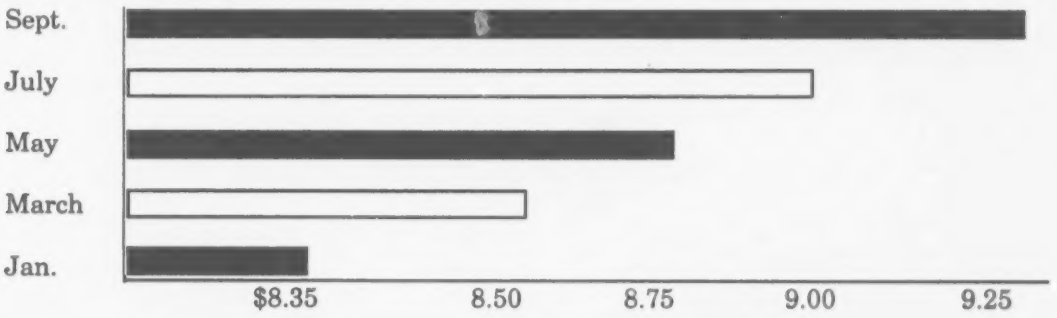
At a glance, all characters making up each generation can be seen. The novel is no longer a mix-up of characters, places, and occupations. The vertical diagram presents a clear "picture" of relationships to our readers or listeners.

When we analyze a single item, such as a local business or a lengthy novel, we partition it. When we analyze plural items, such as people, cars, foods, and words, we classify them. Both methods require a logical breakdown of our subject according to some stated purpose. For example, we could partition a novel for a book report according to (1) plot (causal events) or story (chronological events); (2) major or minor characters, human or nonhuman characters, behavioral or attitudinal changes in characters; (3) family or neighborhood relationships, male-female or gang relationships, love or hate relationships; (4) scenes in one town or settings in one region, locales in one state or places in one country, etc., depending on the assignment. Or we could classify novels for a research report as historical, detective, gothic, etc. explaining the distinguishing characteristics of each and giving examples of each. If necessary, we could accompany our explanations with either vertical or horizontal diagrams.

Graphs

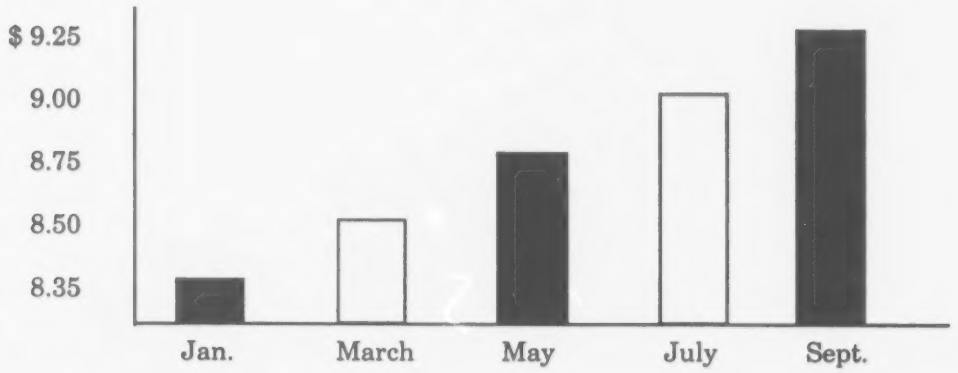
Sometimes, diagrams are not the best way to visually present information. Graphs are better, especially when figures, statistics, or trends are involved. In presenting such data, or information, we must decide whether a bar, picture, or line graph is the best for our audience.

If, for instance, we want to show recent price increases for dinner in a nationwide restaurant, we can use a horizontal bar graph.

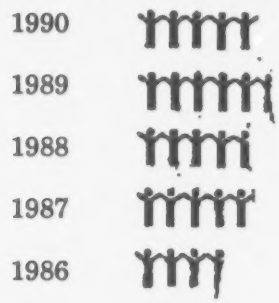


(Did you observe that the bars go from left to right?)

If we prefer not to use a horizontal bar graph, we can use a vertical one for the same data.



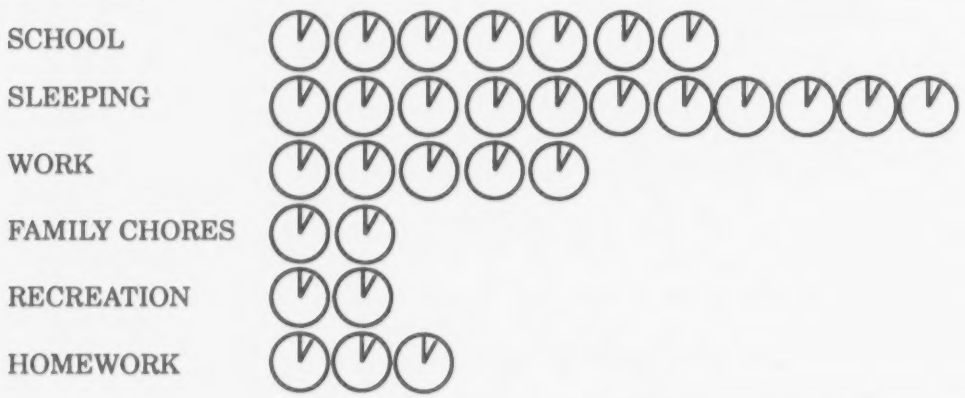
For variety, for eye appeal, or for audience need, we may favor a picture graph. We may want to show, for example, a change in student enrollment in Drivers' Education courses. By using a picture to stand for a certain number of students, we can have our reading or viewing audience see the change we are emphasizing.



Each symbol= 30 students.

Who's in our audience will affect how we use a picture graph. If we know, for instance, that some audience members lack arithmetical skills, we will need to add or multiply for them. Eventually, we may even decide not to use a picture graph if we learn that many in our audience have trouble with figures.

Exercise A: The following pictograph shows how Roy spent 150 hours of his 168 hour week in February.



Each clock represents five hours.

A. How does Roy spend the most hours per week?
   a. doing family chores
   b. doing homework
   (c.) sleeping
   d. working

B. Roy spends _____ of his 150 hour week doing homework.
   a. 1/5
   (b.) 1/10
   c. 1/15
   d. 1/150

C. If Roy sleeps the same number of hours each night, he gets almost _____ hours each night.
   a. six
   b. seven
   (c.) eight
   d. nine

D. If Roy works the same number of hours in each remaining week of February, he will work a total of _____ hours.

a. fifty
b. sixty-five
c. eighty-five
(d.) one hundred

E. February is the _____ month of the calendar year.

a. first
(b.) second
c. third
d. fourth

F. How do we know there are 168 hours in one week?

a. because eighteen hours are not shown in the pictograph
b. because each February has only twenty-eight days
(c.) because each day has twenty-four hours
d. because each work week is forty hours

G. Roy spends _____ times as long sleeping as he does chores.

a. 2 1/2
b. 3 1/2
c. 4 1/2
(d.) 5 1/2

H. If Roy works sixteen hours on Friday and Saturday, how many hours does he work the other days?

a. six
(b.) nine
c. twelve
d. fifteen

I. The abbreviation for *hours* is

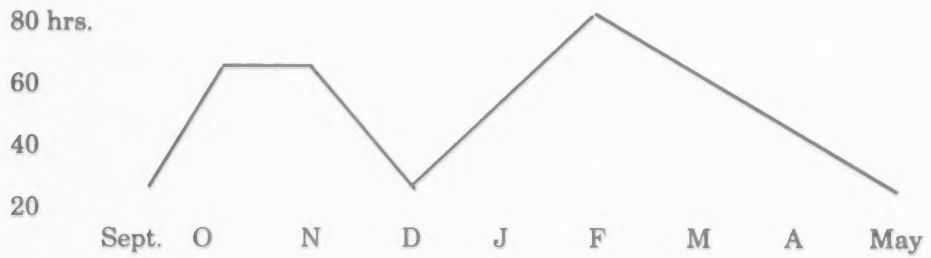
a. hos.
b. hors.
(c.) hrs.
d. ors.

J. How many hours does each clock in the pictograph represent?

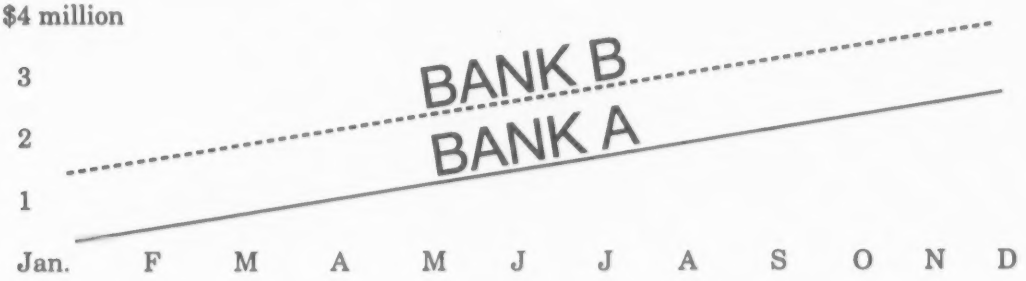
a. two
b. three
c. four
(d.) five

Line Graphs

Following the direction of a line or curve is not difficult for an audience, which probably explains the popularity of simple line graphs. With these we can quickly show a trend, movement, or tendency—if necessary, even of our own monthly study habits during a school year!



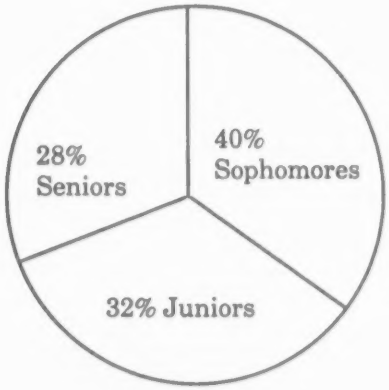
We can also use a line (or curve) graph to show how one trend compares or contrasts with another trend. Does the profit of Bank A, for example, compare favorably or unfavorably with that of Bank B?



(Did you notice that a parallel construction once again looks like railroad tracks?)

Pie Graph

Though a pie graph is circular, not parallel, it also helps our readers to respond to data. With it, we identify the parts that make up the whole. We show the whole pie representing 100% of our data, with each part presenting a specific percentage. If our data are figures, we change them to percentages so that they will fit our pie. For example, a high school of 1000 students—280 seniors, 320 juniors, 400 sophomores—would have to be graphed like this.



Our School's Enrollment

To make our pie graph easy to read, we begin at the "12 o'clock" position. The greatest quantity, 40%, is first. The others follow in order of decreasing size, 32% and 28%. Each part, of course, is properly identified by class name: sophomores, juniors, seniors.

Tables

Besides diagrams and graphs, tables also summarize data visually, in horizontal and vertical rows. The parallel rows make it easy for our readers to infer relationships, trends, or comparisons and contrasts. In condensed and compressed forms the rows serve

as quick references. They present a mass of organized information on only a portion of a page. The following table illustrates this point.

DIPLOMAS AWARDED IN UTOPIA SCHOOL DISTRICT

Year	School A	School B	School C	School D	Total
1985	100	165	203	226	694
1986	117	178	208	217	720
1987	138	189	206	206	739
1988	122	210	212	193	737
1989	109	223	220	187	739
1990	97	239	220	179	735
Total	683	1204	1269	1208	4364

We must not read a table rapidly. We must study it, making sure the explanations in the text confirm what the headings and figures show in the table. We would, for example, after studying the above table, be wrong if we reported that all schools showed an increase in the number of diplomas awarded between 1985 and 1990.

Few problems would be ours if we only *read* tables, charts, and graphs. But we don't. We interpret them. We look for meaning behind the figures. We seek answers to questions: Why does School D show a decrease in the number of diplomas awarded? Why does Bank B show a greater profit than Bank A? Why does a restaurant raise dinner prices $.90 within nine months? Why do I study less in December than in February?

Exercise B: Answer the following questions as they relate to the preceding table.

A. What has been the total number of diplomas awarded since 1985?
   a. 1204
   b. 1269
   c. 1208
   (d.) 4364

B. Which school showed the greatest increase in the number of diplomas awarded between 1985 and 1990?
   a. School A
   (b.) School B
   c. School C
   d. School D

C. In comparing 1985 with 1990, which schools showed a decrease in the number of diplomas awarded?
   a. Schools A, B, and C
   b. Schools B, C, and D
   (c.) Schools A and D
   d. Schools B and C

D. How many more diplomas did School D award in 1985 than School A?

a. 65 (c.) 126
b. 103 d. 594

E. In which two years was the total number of diplomas the same?

a. 1985 and 1987 c. 1988 and 1990
(b.) 1987 and 1989 d. 1989 and 1990

F. How many more diplomas were awarded in 1990 than in 1985?

a. four (c.) forty-one
b. nineteen d. forty-four

G. In which two years did School C award the same number of diplomas?

a. 1985 and 1986 c. 1988 and 1990
b. 1986 and 1988 (d.) 1989 and 1990

Caution About Visual Parallelisms

The figures in diagrams, graphs, and tables give our writing an air of definiteness and precision. Our evidence seems to be more believable. In fact, it often commands greater respect than eyewitness testimony. But, unfortunately, sets of figures can misinform and prejudice as quickly as groups of words. They can bias as easily as partisan observers. We must be careful, therefore, not to develop an unrealistic fondness for figures.

How can we do this? We remind ourselves and our readers (1) to question our report's fairness, (2) to check our report's facts, and (3) to verify our report's generalizations. Furthermore, we avoid making claims that our report is more important or more factual because it includes numbers. For figures, like words, are symbols, easily manipulated to our advantage or to our readers' disadvantage. Consequently, for honesty's sake we make sure our readers understand what influenced us in selecting, evaluating, interpreting, and presenting our data. We want our report to have quality as well as quantity.

A report's excellent visual parallels may be of little value if we are poor observers. For observation is a conscious, selective process based on sensations, or perceptions. We sense all that is on a page, but we observe only what attracts our attention on that page. If we are untrained observers, we will miss much. An opinion or a belief may affect our observations and the inferences we draw from those observations. We may not recognize differences in direction, shape, shade, or size that are important to correct inferring. Or we may ignore the importance of memory, failing to associate past diagrams and graphs with current ones. As poor observers, we may derive little benefit from either earlier perceptions or recent recollections.

Expectations about Parallelisms

In using visual and verbal parallel constructions, we often forget that poor observers and readers do not always appreciate our efforts to help them understand. They do not recognize our visuals as illustrative nor our sentences as artful. Our visual aids are only so many vertical or horizontal forms with letters, numbers, and pictures; our coordinated sentences are only so many comparing or contrasting forms with balance, rhyme, and cadence. For them, our parallel constructions do not serve as reading helps, memory aids, or analytical models. For them, the benefits of learning from parallelisms still await.

(Did you notice verbal parallelisms in this paragraph?)

Fortunately, not all our listeners and readers, as critics, are careless. Many intelligently apply what they already know. They recognize differences between a subjective and an objective view of a subject and differences between an informal and a formal style of speaking and writing. They can detect changes in a perspective and tone.
(**Teacher:** By now, all students should know that this book's lessons exemplify a developing subjectivity, or personalness, showing more and more closeness, less and less aloofness.)

Closeness between us, a reader and a writer, develops a shared perspective. First person words—*we, our, us*—bring us together to learn about a subject, parallelism. We don't refer to each other with third person words: *he, him, she, her, his, hers*. We don't address each other with second person words: *you* or *your*. We jointly think about parallelism. The tone of the instruction is somewhat intimate.

Exercise C: Report orally on a nonfiction book, magazine article, or television documentary. Use visual aids—in parallel form when appropriate—to present your information. Be sure all students can see your visual aids. Do not pass them around as you talk.

Exercise D: Orally, report on a novel, play, or short story. Use a visual parallelism to show how you partitioned your selection. Use the one on page 172 as a model. Be sure all students can see your visual. Limit your report to ten minutes.

Exercise E: Analyze one major character in a novel. Partition him, her, or it. Present your analysis orally. Emphasize *physical characteristics* (age, shape, size, sex, color, blemishes, scars, handicaps, gestures, mannerisms), *mental characteristics* (memories, dreams, nightmares, imaginings, fantasies, symbolic associations, synonymous associations, reasoning processes, conditioned responses, creative insights), *emotional characteristics* (aspirations, admirations, appreciations, affections, discernments, sensitivities, commitments, loyalties, likes, desires, fears, needs, hates).

Exercise F: Make a bulletin board poster. Write ten questions you would ask a friend who cannot think of a composition topic. Word the questions as parallelisms. Relate them to the COLLECT step of this text's writing-editing process or to the first step of your writing-editing process. Your questions may be like these:

1. What did you observe ten minutes ago?
2. What did you discuss ten minutes ago?
3. What images are you now recalling?
4. What impressions are you now remembering?
5. What feelings are you now recapturing?
6. What memories did one observed detail evoke?
7. What fantasies did one reported detail evoke?
8. What recollection did one sound evoke?
9. What dream did one symbol evoke?
10. What relationship did one conversation change?

LESSON XVI—Applying the ROAM Method

Observations About Usage

a lot We often incorrectly write this phrase as one word (alot). If possible, we should substitute a number for it.

ain't Since **ain't** is a contraction for **am not**, we can use it only with I—if we use it at all in informal speaking.

barely, hardly, scarcely We avoid using these negative words with other negatives, such as **can't, don't, won't, aren't,** ect. "I can't hardly hear the speaker" has a double negative. "I can hardly hear the speaker" is correct.

climactic, climatic We can easily confuse the spelling or the pronunciation of these words. In Lesson XIV we saw **climactic** refer to the final and most forceful expression in a series: To change the order of the series is to destroy the sentence's climactic tone. **Climatic** refers to "climate," weather conditions: Climatic conditions kept our boats at dock.

instance, instant An **instance** is an example, an illustration, an occurrence, or a case. An **instant** is "a very small portion of time." As an explanatory conjunction, **for instance** appears in several lessons, introducing supporting ideas.

hisself, theirselves These are errors for **himself** and **themselves**. The phrase **his "self'** means his "personality" or "ego" or "spirit" or "soul."

may be, maybe We use **may be** as a complete verb phrase or as part of a complete verb phrase: Language *may be* delicate, elegant, or refined. John *may be given* the award tomorrow night. We use **maybe**, meaning "perhaps," only as an adverb.

each other, one another Some critics prefer **each other** when referring to only two, **one another** when referring to more than two. No such distinction is made in this book: An analysis shows the function of all parts in relation to each other.

proof, evidence **Proof** establishes the truth of something: Proof of identity must be established through a recent photograph. **Evidence** attempts to establish proof: My evidence will prove that he was home yesterday.

proved, proven Both are acceptable past participles of **prove,** although most critics prefer **proved**. **Proven** is often used as an adjective: His proven record assures him the position.

redundant connectives

and besides	but nevertheless	so consequently
and furthermore	but on the contrary	so hence
and moreover	but on the other hand	so therefore

Observation Test: In the following sentences, underline the word(s) or phrase(s) that can be omitted or must be changed.

1. There were three teachers who accompanied the students to Savannah.
2. The consensus of opinion of American scholars is that George Washington hisself did not cut down a great big huge cherry tree.
3. Shopping with my sister brings me close to the point of exhaustion.
4. When descending down a canyon cliff, all climbers must cooperate together.
5. Our principal, for instant, differs in various ways with his predecessors about academic standards.
6. I could write my own personal autobiography in three whole hours.
7. Do you have any evidence that the meeting started to commence at 7:30 p.m. in the evening?
8. To receive your free gift, you must come in contact with Mr. Roberts inside of his store.
9. A politician's promises for the future are often laughed at by the modern thinkers of today.
10. After I finish completely my brief summary, we will go to the library to read alot of magazines, books, pamphlets, and etc.

Observations about Punctuation

SEMICOLON

Our readers' recognition of a parallel or compound form often depends on both words and punctuation. When placed properly, for instance, a semicolon can become an essential part of a comparison, contrast, or series. It can help our readers sense the tone of a whole sentence—even a contrived and nonspontaneous one.

1. We put a semicolon between main clauses not joined by a coordinator.

   A pair has two parts; a series has at least three.
   Mixed entries fail to share only one basis of classification; misplaced entries fail to coordinate and subordinate group sizes properly.
   The specific statements are data; the general statement is a generalization.

2. We put a semicolon between main clauses joined by a coordinator when the clauses contain commas.

   Joel, dressed as a beggar, left with Josephine; *so* Jolene, dressed as a queen, left with Joseph.
   Having no money, Oliver turned to beg for some; *for* Culver had just pulled out his wallet, bulging with bills.
   Alwin, asking loudly for the keys, did not receive them; *but* Alwena, begging softly, did.

3. With a semicolon we separate units of a series in which commas and/or colons appear.

   A writer could classify cars according to manufacturing place: North America, Europe, Asia; according to manufacturing company: General Motors, Chrysler Cor-

poration, Ford Motor Company; according to color: one-tone and two-tone; and according to size: luxury, compact, subcompact.
In the Library of Congress System, H represents social sciences; L, education; N, fine arts; P, language and literature.

4. With a semicolon we separate main clauses joined by a conjunctive adverb.

Senator Sandstone won by a landslide; *nevertheless*, his opponent keeps asking for a re-count.
Deanna and Dean have sold all their equipment; *consequently*, they have no lights to lend.
Monica has three witnesses to confirm her testimony; *therefore*, to consider her a suspect is absurd.

APOSTROPHE

1. In some lessons we have seen an apostrophe indicating ownership or possession: a character's emotional trait; an idea's importance; a sentence's climactic tone. Some critics prefer an apostrophe for living organisms only. For inanimate objects they prefer *of*: the bumper of the car; the picture of the TV; the guidance system of the missile. In this text no such distinction is made.

2. We add *'s* to a noun if it does not end is *s*: a child's toy, children's programs, a man's coat, men's department, an acquaintance's smile, alumni's dinner, sister-in-law's house, commander-in-chief's decision. We also add *'s* to indefinite pronouns: anybody's guess, someone else's hat, each other's trust.

3. We add only an apostrophe to a plural noun ending in *s*: ladies' jeans, hikers' camp, gymnasts' performance.

4. To show joint ownership, we add *'s* to the last proper noun: Andy and Andron's computer, Lee and Mead's store. To show separate ownership, we add *'s* to each proper noun: Andy's and Androna's computers, Lee's and Mead's stores.

5. We do not add an apostrophe to personal pronouns: his, hers, ours, theirs, its. *Whose*, a relative pronoun, does not take an apostrophe either.

6. We form contractions with an apostrophe: I'm, I'll, it's, he's, who's, they're, you're, ne'er, let's. We also show other omissions with an apostrophe: class of '90 (1990).

7. We form plurals of letters, figures, and words with an apostrophe: *a's, m's, n's, 3's, 20's, 100's, and's, if's*.

Observation Test: On paper, change the *of* phrase in each word group to *'s* or *s'*. (See p. 244.)
For example: the subject of the sentence — the sentence's subject
the streets of the villages — the villages' streets

1. the crown of the king
2. the mistakes of the mayor
3. the toys of the child
11. the feathers of the drake
12. the feathers of the drakes
13. the income of the governor

4. the toys of the children
5. the legs of the chair
6. the handle of the cup
7. the glove of the player
8. the products of the salesman
9. the products of the salesmen
10. the book of the student
14. the index of the book
15. the winners of the contest
16. the purse of the lady
17. the purses of the ladies
18. the tires of the car
19. the party of the alumni
20. the name of the official

A. Which is a correct statement for these word groups?
   a. All nouns end is *s*.
   b. All nouns form the possessive case by adding *'s*.
   (c.) All *of* s have a noun before them.
   d. All *of* s have a descriptive adjective after them.

B. _____ nouns in the *of* phrases suggest the neuter gender.
   a. two
   b. three
   c. four
   (d.) five: chair, cup, book, contest, car

C. _____ nouns in the *of* phrases suggest the feminine gender only.
   (a.) two: lady, ladies
   b. three
   c. four
   d. five

D. _____ nouns in the *of* phrases suggest more than one (plurality).
   a. two
   b. three
   c. four
   (d.) five: numbers 4, 9, 12, 17, 19

E. _____ indicates either men only or a mixture of men and women.
   (a.) alumni
   b. children
   c. drakes
   d. hens

F. Since *of* is a connector, it must be a(n)
   a. adjective.
   b. adverb.
   (c.) preposition.
   d. pronoun.

SLASH (VIRGULE)

1. We separate alternatives with a slash: Each student will return his/her form to the counselor. Professor Brown's book discusses the who/whom controversy.

2. We indicate omitted letters or words with a slash: c/o (in care of); ft./sec. (feet per second); w/o (without); miles/hour (miles per hour).

3. With a slash we separate a numerator from a denominator: 3/4 (three of four parts); 5/8 (five of eight parts).

4. With a slash we separate lines of poetry within a paragraph: "The car was a dream, a sleek new machine/Parked safely in front of the school." We do not separate the lines with a slash if they are placed one under the other.

Observations About Capitalization

We capitalize the following:

1. the pronoun I

2. the first word of every sentence
3. the first word of a direct quotation

   Mother asked, "Will Chris pick you up at seven o'clock?"

   the first word of the second part of a quotation expressing a complete thought

   "We have to be there at eight, " said Chris. "We'll pick up Jerry by seven."
4. the important words in titles and subtitles of literary, musical, and art compositions

The Anatomy of Power	"The Star-Spangled Banner"
Too Many Women?	"Saber Dance"
Carlton: A Pro with a Cause	"The Last Supper"

5. points of the compass referring to geographical areas

   headquarters in the South
   blizzards in the Far North
   battles in the Middle East
6. certain abbreviations CIA FBI CBS UN
7. proper nouns, *i.e.*, names of specific people, places, or things

Dr. Harry Stone	Harvard University	Battle of Gettysburg
Harry Stone, Jr.	Boynton Beach	Boston Tea Party
Senator Nunn	Bossier City	Day of Atonement
Chairman Fox	Grand Canyon	Easter

8. proper adjectives, *i.e.*, words derived from proper nouns

Bostonian	Frenchman	Victorian morals
English grammar	American history	Dutch painters

9. salutations of business letters

Dear Miss Crawford:	Dear Mrs. Brown:	Gentlemen:

10. the first word of a complimentary close

Most cordially yours,	With regards,	Sincerely yours,

Observations About Repetition

In verbal parallelisms we repeat rhythms. The rhythms group either sentence parts (words, phrases, clauses) or entire sentences (simple, compound, complex). We arrange the parts or sentences in pairs or in series. If we pattern a pair of synonyms, we have an appositive; if we pattern a pair of antonyms, we have an antithesis. If we pattern a series of expressions, we have a climax. The last expression peaks in value, interest, or strong emotion. Our readers or listeners sense coordinated rhythms in each appositive, antithesis, or climax. Each has a pleasing style, worded concisely and balanced grammatically.

In visual parallelisms we repeat graphics. The graphs, diagrams, and tables repeat what we've presented in words. Consequently, visual parallelisms, in a way, are redundancies, reinforcing what our words have already described. We use them to be sure our readers understand our written evidence and our listeners our oral evidence.

Observations About Association

With verbal parallelisms we associate self-conscious writing. Their balance and coordination show a thoughtful arrangement of ideas equal in value. Our readers see how we manipulate words for an effective and a pleasurable style. Unity, coherence, and empha-

sis become obvious, as do clarity, economy, and variety. We carefully pattern parts of speech to show their artful grammatical relations.

Knowing parts of speech keeps our self-conscious writing emphatic. We break no established grammatical patterns without reason. Variations occur because they're planned. They serve a purpose. They bring expected responses, no surprises.

With visual parallelisms we associate visual aids. Some aids give more than just images to the mind's eye. Their arranged contents summarize details horizontally, vertically, and diagonally for the physical eye. Our readers then see what our words may have only suggested. Our diagrams, graphs, and tables can even be carefully analyzed if necessary.

Observations About Memorization

We already know that our memory serves us daily. It helps us to cope with the present and to predict the future. It makes learning and re-learning easy. This is particularly true for us if we have parallel forms memorized. We then don't have to rely on repetition only. We can rely on structure, organization, and arrangement as well.

With verbal parallelisms, we creatively use rhythm, rate, rhyme, and tone to structure our learning. The parallelism may be a list, a poem, or a well constructed sentence, such as a proverb or an aphorism. As children, we learned our ABC's this way, as well as Mother Goose rhymes, radio and TV commercials, and parental precautions.

The same principle of organized repetition can be applied to current learning. We pattern sights, sounds, and actions to awaken and hold interest. Outlines, paradigms, word analogies, acronyms, and quotations are then easily remembered.

With visual parallelisms, we aim to present information in an ordered and orderly way. Our visual aids show the particulars that make up our classifications and our part-whole relations. We help our audience—reading or listening—to see ideas, thoughts, concepts, and values in a precise form, maybe associated with an object that is passed around or a handout that is taken home. Recall then is made easy.

Association Test: Match the two columns of rhyming words.

e	1.	blush	a.	baboon
g	2.	book	b.	charity
b	3.	clarity	c.	essential
a	4.	cocoon	d.	hastening
n	5.	crumb	e.	hush
o	6.	cry	f.	iteration
l	7.	curious	g.	look
k	8.	excuse	h.	pardon
h	9.	garden	i.	peace
i	10.	geese	j.	pocket
d	11.	listening	k.	refuse
f	12.	observation	l.	serious
j	13.	rocket	m.	shriek
c	14.	sequential	n.	swum
m	15.	weak	o.	try

A. How many words in COLUMN B differ in only the first letter from a word in COLUMN A?

a. two
(b.) three: look, pocket, try
c. four
d. five

B. Which word is a homonym of *weak*?

a. meek
b. peak
c. sleak
(d.) week

C. Which word in COLUMN A has two pronunciations?

a. clarity
(b.) excuse
b. geese
d. observation

D. Which word in COLUMN B has two pronunciations?

a. charity
b. look
(c.) refuse
d. shriek

E. What parts of speech are the words that have two pronunciations?

a. adjective and pronoun
b. adjective and verb
c. noun and pronoun
(d.) noun and verb

Recognition Test: Underline the homonyms.

1. basis—bases
2. cite—sight
3. chute—shoot
4. disobey—obey
5. ellipsis—ellipses
6. famous—infamous
7. flour—flower
8. home—house
9. inductive—deductive
10. meat—meet
11. pair — pear
12. palace—castle
13. plane—plain
14. rain—reign
15. reasonable—logical
16. true—false
17. truth—honesty
18. two—too
19. verbatim—quotation
20. word—symbol

Note-taking and Observation Exercise: Do not read the following paragraphs. Your teacher will explain them, using a handout. Take notes on what you see and hear. If necessary, your teacher will repeat the information.

With a coordinator we connect details expressed as whole thoughts or as parts of thoughts. When correctly used, the coordinator helps to expand a sentence's meaning by at least one detail. The added detail is related as an equal to the existing thought(s). Except in certain elliptical constructions, an increase in the numbers of coordinators increases the number of detailed thoughts, whether expressed in balanced or imbalanced form.

(**Teacher:** Now read aloud the handout given to the students. It has these three groups of sentences.)

Group 1

Maude models *and* meditates.
But I don't like her contemporary clothes *nor* her modern thoughts.
In fact, she disgusts me, *so* I'm going to avoid her.

Group 2

"Is Thatcher going to teach this semester *or* next semester?" asked Angela.
"He's writing a play this semester, *so* he'll probably teach next semester," replied Pamela.
"Someone had better tell Betty," said Angela. "*For* she's planning to take his course."

Group 3

Guy *and* I began our search for the students *and* their professor by six in the morning.
By noon we had not found a trace of them *or* their equipment.
By dusk we found them all in a cave, *for* a severe storm had driven them there.

I have just read three groups of sentences, one paragraphed (Group 2) and two listed. All are fictional. Each group demonstrates the principle of unity, as does each sentence within each group. No group is without a central idea unifying its sentences. All groups have coordinators joining details in their sentences. Not sticking to a single idea would have destroyed the unity of the group. Not joining details with a correct coordinator would have destroyed the unity of the sentence.

Combining details correctly is only one way of achieving sentence unity. Expressing a complete thought is another. For if a word group lacks a complete thought, it's not a sentence. It's a fragment. It has no unifying subject-verb unit. No finite verb presents the completed behavior of a person or thing. Instead, most likely, a nonfinite verb accompanies a noun or a pronoun; or a period marks a supposedly complete thought. These two errors make fragments look like sentences, but they aren't. They express "Tarzan talk," as we learned earlier.

To further strengthen unity within a sentence, we can use alliteration, rhyme, and rhythm. If we are inexperienced writers, we may want to practice them deliberately and conspicuously, as illustrated in the grouped sentences: *Maude models and meditates.* Someone had *better tell Betty. Pamela—Angela; Guy* and *I.* We will soon discover that the effective use of sight and sound patterns requires careful thinking, precise wording, and constant revising. Their use unites repetition and association within a sentence.

Repetition and association can also extend a thought from sentence to sentence. As we learned in Lesson III, we can repeat key words (*teach, semester, by, found*), repeat personal pronouns (*her, he, we, them*), or rely on associated words (*don't like—disgusts; meditates—thoughts; said—replied; searched—found*) to unify a paragraph's central idea.

When repetition and association move an idea through sentences, it progresses uninterruptedly through a definite sequence. Sometimes the sequence is topical, as in the sentences of Group 1 and Group 2. Sometimes it is chronological, as in the sentences of Group 3 (*six in the morning; noon; dusk*). At other times it is a mixture of logical and chronological forms or of topical and causal forms. Regardless of the sequence or form we use, the central idea should flow smoothly. No breaks in thought should hinder its movement. If, however, a break does appear, a transitional expression can be used, such as *in fact* in Group 1, thereby sustaining the central idea's even flowing movement.

Moving a central idea through sentences often depends on special techniques. The climactic technique, as exemplified in Group 1's sentences, is probably the most difficult to use. It requires that we build upon each preceding thought so that the climax of the final thought logically and emotionally follows. Each added thought contributes to the total impression of the final thought: ... *I'm going to avoid her.*

Unlike the climactic, the inquiry technique is the easiest to use. It relies on questions and answers to move a central idea forward. Traditional writing aids keep the idea going in one direction and keep it from being misunderstood: names identify speakers; quotation marks enclose what is being said; and indentation shows a change of speakers. In dialogue writing that is short and to the point, as in Group 2's utterances, sentences seem to be lists instead of paragraphs. But they are actually short paragraphs requiring indentation, as well as correct capitalization and punctuation.

The most popular technique is the narrative. It advances the central idea of a story through a series of events, incidents, episodes, occurrences, or happenings. Neither the number of details nor the restrictions of time limit its use. For two hours, twelve days, or twenty years can be covered either detailedly or generally. It depends on the limitations we impose on ourselves or the limitations the event itself imposes. In Group 3's sentences, the writer limited the event to seeking and finding people and limited the view of the event to that of a narrator participating in the search.

(**Teacher:** Now reread the group sentences on pages 186-187.)

In most fictional literature, all three techniques—climactic, inquiry, and narrative—are combined. How noticeable they are often depends on the point of view the incident or story is seen from. If the incident is told by a person who plays a part in it, as in Group 3's sentences, the point of view is first person. The "I" with Guy sees the incident as a participant. He reports factually about what they did so he uses "we" when referring to himself and Guy. The "I" and "we" are first person words used by the narrator—the one who is talking about the incident—to let us know he and another were directly involved in the search. We, as readers, are learning about the incident first hand, from someone who was there.

Group 1's sentences also have a first person point of view. But instead of reporting objectively about the incident, the "I" presents subjective feelings about Maude and the type of relationship that will exist between them. The "I" encourages no one else to join a plan of avoidance. There is no *we*. The personal thoughts of "I" are shared only with us, the readers. They are not shared with Maude. By inference we learn almost as much about "I" as we do by direct statements about Maude.

Within Group 2's sentences we see a third person point of view used. We learn about Thatcher and Betty from a conversation between Angela and Pamela. At no time do Thatcher and Betty do any speaking, using *I* or *we*, since they are not participants in the conversation. They are only referred to. Angela and Pamela refer to them by their names and by *he, his,* and *she*. As readers, our knowledge of them is the same as Angela's and Pamela's. We learn, as Angela does, of Thatcher's probable teaching assignment; and we learn, as Pamela does, of Betty's plan. We and the two characters become informed at the same time.

In all three Group sentences, a consistent point of view, or perspective, communicates tone. A single view unifies the emotional content of each group. We learn the writer's attitude toward each subject and toward us, his readers. We, in turn, begin to develop feelings toward his subjects and, maybe, toward him. If a perspective had been changed in the middle of a group, tone would have been changed for that group. Neither emotional appeal nor unity would have been maintained. Our feelings would have been affected. We would have been uncertain about our response—whether we were to respond to a subject, to a writer, or to both.

To minimize problems in reading fiction, we should remember that tone comes through characters expressing themselves. Our feelings are affected by what and how an author has his characters speak to us or to each other. We may not know their names. We may know them only as narrators, observers, or reporters. But, as careful readers, we should be able to clearly distinguish between them and their author, to separate our feelings about them from our feelings about the author. In other words, we should be able to isolate the tone of a writing.

Recognition Test: In the following sentences, underline all dependent clauses that are

subjects. (Teacher: The comma is omitted in all sentences in the Student Edition.)

1. When spring arrives, the tourists leave.
2. What we have will be shared.
3. That you had the cash surprised Dad.
4. Since you have no umbrella, borrow mine.
5. However you want your eggs, I'll serve them.
6. Because he left you is not a valid reason.
7. Where they perished should be set aside as hallowed ground.
8. Until he returns, I'll wait.
9. Before we went to the game, we partied at The Golden Spoon.
10. What I'm about to say will shock you.
11. Why he comes here is unclear.
12. If he has a good excuse, I'll not punish him.
13. After the score was tallied, we put up the cards.
14. Though it's tempting, I'll not eat any.
15. How he combs his hair is none of my business.
16. While the jury is out, hope remains.
17. Whether he plays anymore depends on his injury.
18. That he wants to date me is obvious.
19. Whether the tips are large or small, I'll take the job.
20. Even though he's awkward, he plays well.

Now place a comma in each sentence that requires one.

A. What can we generalize about the sentences that have a dependent clause as a subject?
   a. All are compound.
   b. All are complex.
   c. All are compound-complex.
   (d.) All are simple.

B. Another name for a dependent clause is _____ clause.
   a. correlative
   b. interjection
   c. pronoun
   (d.) subordinate

C. What part of speech is a dependent clause when it is used as a subject?
   a. adjective
   b. interjection
   (c.) noun
   d. verb

D. Which observation is correct about each dependent clause used as a subject?
   (a.) It has a subject and a verb.
   b. It is written in the third person.
   c. Its verb is the same as the verb of the sentence.
   d. Its verb is next to the verb of the sentence.

E. Which observation is correct about each sentence that needs a comma?
   a. It has a coordinator.
   b. It has a noun.
   (c.) It is a complex sentence.
   d. It is an interrogative sentence.

F. What kind of conjunction begins each dependent clause?
   a. coordinator
   b. correlative
   c. explanatory
   (d.) subordinator

G. How does a dependent clause differ from an independent clause?
   a. It cannot begin with a capital letter.
   b. It cannot be placed in the middle of a sentence.
   c. It cannot have more words than an independent clause.
   (d.) It cannot stand alone as a grammatically complete thought.

H. What can we generalize about *I'll, I'm, it's,* and *he's*?
   a. All express the present tense.
   b. All indicate the possessive case.
   c. All indicate the third person point of view.
   (d.) All show omission.

Observation Test: Either before or after each sentence, add a dependent clause. Choose among the subordinators in the preceding test to begin the clause. Be careful of your punctuation. (Teacher, see pp. 244-245.)

FOR EXAMPLE: Rose rose.
Rose rose when Mr. Kirk entered.
Try, Cy.
Even though you're tired, try, Cy.

1. Dance, Vance.
2. Vance dances.
3. Charge Marge.
4. Call Paul.
5. Turn, Vern!
6. Vern turns.
7. Vince winces.
8. Stan stands.
9. Bury Berry.
10. Deal, Neal!
11. Please leave, Mother.
12. Please leave Mother.
13. Tell the truth, Ruth!
14. Lot bought a lot.
15. Pop pops a top.
16. Buck bucks fashion trends.
17. Cool Cole is always calm.
18. Reed will cede the deed.
19. Let her write a letter.
20. Don cuts his lawn at dawn.

A. How many exclamatory sentences are there?
a. two
(b.) three
c. four
d. five

B. How many names begin with a vowel?
(a.) none
b. two
c. four
d. six

C. How many proper nouns have an adjective before them?
(a.) one
b. two
c. five
d. seven

D. How many forms of the verb *be* appear in these sentences?
a. none
(b.) one
c. two
d. three

E. How many words ending in *s* are not verbs?
a. one
b. two
(c.) three
d. four

Recognition Test: On the line, write the number of dependent clauses in the sentence: 0, 1, 2, or 3.

2 1. We would be misleading ourselves (1) if we started to think (2) that all parallelisms have only two parts.
1 2. Do not use a paid testimonial, (1) unless you identify it as such.
1 3. (1) If it is parallel, it has balance.
2 4. Know (1)what you are joining and (2)what you are pairing.
2 5. It is not topical (1) if it makes a difference (2)which idea comes first.
0 6. Your analysis of a topic naturally affects the length of your composition.
1 7. (1)Though their forms vary, three are popular.
0 8. Sometimes the connections are known only to oneself, never having been shared with anyone else.
1 9. Your reader will know (1)when the action of the verb takes place.

3 10. You respond to it (1)when you read a textbook, (2)when you read graphs, and (3)when you view movies.

1 11. (1)Even though many writers prefer a decreasing order of importance, you may not.

0 12. A student must be careful not to confuse the eight parts of speech with their six functions.

2 13. The verbs end in *s* (1)because their subjects are proper nouns, not (2)because their subjects are plural.

2 14. (1)When this is done, the reader can get the book, (2) if he knows the library's layout.

0 15. A causal connection is like a chain.

1 16. They help them recall (1) what they have read.

0 17. Both present evidence, but the evidence differs greatly.

1 18. A detailed table of contents helps readers to prepare for tests, (1) since the table provides a summary of the full text.

1 19. (1)That you learn them is important.

1 20. (1)Even though he sees separate items, he thinks and talks about groups of items.

Association Test: This alphabetical listing has antonyms (opposites). On paper, list the words that are antonymous with each other. Then write antitheses on the same paper. Notice that conciseness is achieved. (Teacher, see page 245.)

FOR EXAMPLE: I am glad, not sad.
She has cold hands, warm heart.
Sean came last night, not this morning.
Walt walks, not runs, to work.
Honor is strength; dishonor, weakness.
She leads; I follow.
I'm a champ, not a chump.
We, not they, were late.
Expect me sooner, not later, than usual.

active	denotative	inhume	people
after	dialogue	initiate	personnel
always	difficult	interested	profit
antagonist	dislike	like	protagonist
balanced	disorganized	loss	quietly
banish	dissimilar	material	remember
before	dusk	mild	similar
biased	exhume	monologue	simple
capture	fast	narrow	subjective
cherish	feast	never	terminate
compare	forget	noisily	unbalanced
connotative	free	objective	unbiased
contrast	harsh	objects	uninterested
dawn	inactive	organized	wide

Lesson XVII—Review Exercises and Tests

1. This test, based on parallelisms, measures analogical thinking. It will let you know how well you infer. Underline the word that completes the analogy.

   a. approve: disapprove as arrange: arrangement
      disarrange
   b. allude: allusion as conclude: concluding
      conclusion
   c. analyze: analysis as synthesize: synthesis
      synthetic
   d. analysis: analyses as basis: bases
      basic
   e. fact: factual as opinion: opinionated
      opinions
   f. differ: different as suffice: sufficiency
      sufficient
   g. omit: omission as permit: permission
      permitted
   h. define: definition as explain: explanation
      explanatory
   i. proper: properly as precise: precisely
      precision
   j. refer: reference as infer: inference
      inferring
   k. time: chronological as cause: causal
      causality
   l. connote: connotation as denote: denotation
      denotative

2. These words have more than one definition: *association induction country succeeding order pad composition deduction current convention proof pry.* Use each word in two sentences, showing how each word's meaning changes from sentence to sentence. Do not begin any sentence with *the, you,* or *I.*

3. Write an on-the-spot radio broadcast of a school club meeting, a school board meeting, a concert, a convention, an accident between two cars, an accident between two boats, a military parade, a Christmas parade, or any topic acceptable to your teacher. Remember that your listener cannot see what you are describing.

4. If money were unlimited, explain how you would improve the physical education facilities of your school or the physical education program of your school district.

5. After you analyze your own exercise program, write a composition about it. Use mainly denotative words.

6. Use either the deductive or the inductive method to attack or defend the requirement that an athlete pass at least four courses before being permitted to participate in a sport.

7. Write six observations about a current television news program. Develop a generalization from them. Be prepared to compare your observations and generalizations with those of your classmates.

8. Describe a hamburger from three points of view: a customer waiting for one, a child eating one, a waitress serving one.

9. Divide and subdivide three of the following classes:

employees	animals	buildings	beds	charities
students	doctors	chemicals	games	exercises
teachers	minerals	computers	toys	programs
vitamins	vegetables	tragedies	wars	sweets

10. Describe your school from the point of view of an unsympathetic critic. Use connotative words.

11. Here are twelve ways coordinate constructions can be written. Braces enclose each construction.
    a. I like {dogs and cats.}
    b. I like {easy-to-train} dogs.
    c. I dislike {large, vicious} dogs.
    d. {My sister and I} like dogs.
    e. My sister {likes dogs but dislikes cats.}
    f. {My sister likes dogs, and I dislike cats.}
    g. {I like cats; but Sue,my sister, likes dogs.}
    h. {I like cats; my sister likes dogs.}
    i. {I like cats; however, my sister likes dogs.}
    j. {I like cats for one reason: they're entertaining.}
    k. I will have {neither a dog nor a cat} as a pet.
    l. {If Felix is a cat, then he isn't a dog.}

    Using these twelve sentences as models, write your own with coordinate constructions. Try to relate all twelve to one subject. Identify each sentence as simple or compound, with S or C. Be careful of your punctuation.

12. Here are twelve sentences, each with a dependent clause. Braces enclose each clause.
    a. {Whoever the party nominates,} Ida will support.
    b. {Whoever is nominated,} Ida will support financially.
    c. The suggestion {that Ida be nominated} was turned down.
    d. It was a suggestion {that should not have reached the floor.}
    e. {That Ida was nominated} came as no surprise.
    f. Ida does not remember {where she and Senator Hill first met.}
    g. Ida thought of the senator {who had inspired her.}
    h. {Even though Ida is talented and dedicated,} the mayor doesn't like her.

i. Is the mayor going to invite Ida to the reception {even though he despises her?}
j. The mayor{—even though he despised her—} decided to invite Ida.
k. The party {to which Ida had devoted herself} gave her little recognition.
l. {If required by the President,} the party will give her a plaque. (Notice that the dependent clause is elliptical: If it is required by the President....)

Using these twelve sentences as models, write your own with dependent clauses. Try to relate all twelve to one subject. Notice that each sentence is complex. Be careful of your punctuation.

Test: Circle the letter of the best answer.

1. A parallelism must have at least _____ parts.
   (a.) two c. six
   b. four d. eight

2. A series must have at least _____ related items.
   a. one c. five
   (b.) three d. seven

3. Coordination and _____ make parallelisms obvious.
   (a.) balance c. ellipsis dots
   b. complete thoughts d. subordination

4. Elliptical constructions lack _____
   a. capitalization. c. punctuation.
   b. clarity. (d.) words.

5. The best way to shorten "Highways are to trucks as tracks are to trains" is to write
   a. Highways are to trucks as tracks: trains.
   (b.) Highways: trucks as tracks: trains.
   c. Highways; trucks as tracks are to trains.
   d. Highways; trucks as tracks; trains.

6. Neither consideration with compassion nor compassion with consideration made an impression on him. This sentence has a parallelism because
   a. commas are omitted. c. the past tense is used.
   (b.) expressions are balanced. d. verbs are repeated.

7. *Omitted* means _____
   a. incorrectly placed. c. noticed.
   (b.) left out. d. too large.

8. Maxims and proverbs are _____
   a. drinks. c. magazines.
   b. electrical devices. (d.) sayings.

9. Proverbs are associated with _____
   a. humorous people. c. princes.
   b. movie stars. (d.) wise people.

10. Appositives can be placed _____
    a. after commas only. c. anywhere in an ellipsis.
    b. after subjects only. (d.) anywhere in a sentence.

11. The *re* in "restate," "rename," and "redefine" is a _____
    a. noun.
    (b.) prefix.
    c. root.
    d. suffix.

12. Since appositives can redefine words, they can be used to develop _____
    a. a sense of humor.
    (b.) a vocabulary.
    c. map reading skills.
    d. outlining skills.

13. How can the following sentence be improved? In writing parallelisms we should not needlessly change tense, word order, or how we view our subject.
    a. Change *writing* to *writting*.
    b. Change *word order* to *word sequence*.
    (c.) Change *how we view our subject* to *point of view*.
    d. Change *our subject* to *the subject*.

14. Which one of the following lacks parallelism?
    a. Caring is sharing.
    (b.) How goes the day?
    c. Stupid I am not; nor am I crazy.
    d. Work produces happiness; happiness produces work.

15. An apostrophe and a slash are similar in one respect: Both can be used to show _____
    a. climax.
    b. coordination.
    (c.) omission.
    d. series.

16. The climax of a sentence is associated with its _____
    a. beginning.
    b. capitalization.
    (c.) ending.
    d. quotation marks.

17. An antithesis is associated with a _____
    (a.) contrast.
    b. famous person.
    c. famous speech.
    d. semicolon.

18. A subordinate is a(n) _____
    a. businessman.
    b. employee.
    c. equal.
    (d.) unequal.

19. Partitioning is associated with _____ item(s).
    (a.) one
    b. three
    c. five
    d. seven

20. Partitioning and classifying require a(n) _____ breakdown of a subject.
    a. emotional
    (b.) logical
    c. occupational
    d. spiritual

21. Causal sequence can be associated with the _____ of a book.
    a. author
    (b.) plot
    c. setting
    d. story

22. A partisan observer is _____
    (a.) biased.
    b. employed.
    c. investigated.
    d. televised.

23. A report's objectivity would be affected if
    a. it had only Roman numbers.
    b. the indicative mood were used.
    c. the readers were students.
    (d.) the writers were biased.

24. A novel is _____
    (a.) fiction.
    b. nonfiction.
    c. a play.
    d. a poem.

25. *Subjective* means
    a. careless.
    (b.) personal.
    c. previous.
    d. simple.

26. Numbers must be changed to _____ for a pie graph.
    a. decimals
    b. fractions
    c. letters
    (d.) percents

27. Visual parallelisms stress _____
    (a.) sight.
    b. sound.
    c. taste.
    d. touch.

28. To learn the two definitions of *partial*, a student would consult a _____
    a. bibliography.
    (b.) dictionary.
    c. magazine.
    d. preface.

29. Tables present data in _____
    a. horizontal rows.
    (b.) horizontal and vertical rows.
    c. vertical rows.
    d. vertical and slanted rows.

30. With what do we associate this statement: "For every action, there is an equal and opposite reaction"?
    (a.) cause-effect.
    b. chronology.
    c. graphs.
    d. revelations.

Vocabulary Test: Read each sentence. Then say, write, or circle the best definition of the underlined word.

A. Pam ran to Dan with <u>open</u> arms.
    (a.) outstretched
    b. revealing
    c. true
    d. unprotected

B. The students want <u>spirited</u> cheerleaders.
    a. drunk
    (b.) lively
    c. religious
    d. spooky

C. Aurora appreciated the <u>homely</u> advice of Aunt Anna.
    a. sexual
    (b.) simple
    c. ugly
    d. youthful

D. You can bank on Father's word!

a.	construct	c.	deposit
(b.)	depend	d.	invest

E. Grace sat poker-faced throughout the trial.

a.	dirty	c.	flushed
(b.)	expressionless	d.	lost

F. The score of the symphony is difficult to follow.

a.	achievement	c.	number
(b.)	arrangement	d.	twenty people

G. Miss Upshaw is loose about discipline.

a.	free	(c.)	slack
b.	inattentive	d.	untidy

H. Are all freshmen sheepish on their first date?

a.	loud	c.	proud
(b.)	meek	d.	weak

I. Hugo clammed up once he was fingerprinted.

a.	refused to bathe	c.	refused to exercise
b.	refused to eat	(d.)	refused to speak

J. Aaron Case is a pitching ace.

a.	a card-playing pitcher	c.	a relief pitcher
b.	a gambling pitcher	(d.)	a skilled pitcher

Read these paragraphs. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** These paragraphs exemplify a combination of classification and process.)

We use different parts of our brain for different kinds of learning. These parts are called hemispheres. The left hemisphere processes words so that we can speak and understand them. The right hemisphere processes nonwords so that we can appreciate music and art.

Since both hemispheres are connected, teachers use various methods to help us become creative in our study habits. They encourage us to think in words and in pictures, whether an assignment involves a math problem or a poem. They want us to give our brain both word and nonword information. They want us to become imaginative in solving learning problems that are uniquely ours. Can we do it?

A. Which statement is a fact?
   a. Communication requires word information.
   (b.) Learning involves the brain.
   c. Math problems never involve words.
   d. Only humans have a brain.

B. Which statement is an opinion?
   a. Being imaginative can help solve problems.
   (b.) Math teachers are more creative than language teachers.
   c. People learn differently.
   d. Study habits can be changed.

C. Solving problems with nonword information would include
   (a.) drawing pictures or sketches.
   b. grouping antonyms or synonyms.
   c. memorizing acronyms or poems.
   d. reading atlases or maps.

D. Students usually learn about the brain's hemispheres in _____ class.
   (a.) biology
   b. English
   c. history
   d. typing

E. What percent of the hemispheres would be affected if one of the two no longer functioned?
   a. 25%
   (b.) 50%
   c. 75%
   d. 100%

F. Which people rely the most on the functions of the right hemisphere?
   (a.) artists
   b. broadcast journalists
   c. lawyers
   d. writers

G. The last sentence of the selection is
   a. declarative.
   b. exclamatory.
   c. imperative
   (d.) interrogative.

H. A reader expects *u* to follow *q* in "uniquely" because the word
   a. begins with the prefix *un*.
   b. ends with the suffix *ly*.
   c. is part of a verb phrase.
   (d.) reflects an established pattern of English spelling.

Read this paragraph. Then circle the letter of the best answer to the questions that follow. (**Teacher:** This paragraph develops an extended definition by comparison.)

An outline gives us a bird's-eye view of our composition. Like a bird flying over an area, we see in one quick look the general features of the ground we're covering, the main ideas of the topic we're analyzing. We can tell whether our analysis is too narrow. If breadth is missing, we can expect our composition to be affected. Some important main ideas will not be covered.

A. What is this paragraph about?
   a. birds flying
   b. comprehension while flying
   (c.) outlines benefitting compositions
   d. writers covering too much

B. Which sentence has two comparisons in it?
   a. first
   (b.) second
   c. third
   d. fourth

C. Which statement would a person with a bird's-eye view most likely make?
   a. I can't see the forest for the trees.
   b. I can't see the forest for the pine cones.
   (c.) I can't see the trees for the forest.
   d. I can't see the trees for the pine cones.

D. What is a synonym for *breadth*?
   a. bread
   b. breath
   c. highness
   (d.) broadness

E. What does *breadth* mean in this paragraph?
   a. dark forest
   b. immediate discovery
   c. poor sight
   (d.) sufficient coverage

F. Why is *affected*, not *effected*, the correct word in the fourth sentence?
   (a.) It means influenced.
   b. It means pretended.
   c. It means produced.
   d. It means resulted.

G. In the first sentence, why does *an* come before *outline*?
   a. It begins a complete thought.
   b. It begins the paragraph.
   c. It comes before a word beginning with a consonant.
   (d.) It comes before a word beginning with a vowel.

H. In the second sentence, how should "the main ideas of the topic we're analyzing" be identified?
   (a.) as an appositive
   b. as a hyperbole
   c. as a proverb
   d. as a verb

I. What punctuation mark is between *bird's* and *eye*?
   a. colon
   b. dash
   (c.) hyphen
   d. slash

Read this paragraph. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** This paragraph exemplifies narrative writing.)

I like dogs and cats. They're my favorite pets. Four in particular have been my friends for years. Juniper, a collie, entered my life on my seventh birthday. Three years later, a neighbor gave me Buster, a German shepherd. Within three weeks, two stray cats wandered into my front yard, Bertha and Gertie. For the past five years all four friends have gotten along well together, providing me many hours of enjoyment, only occasional minutes of disappointment.

A. This paragraph is organized
   a. causally.
   (b.) chronologically.
   c. spacially.
   d. topically.

B. How old is the writer of this paragraph?
   a. ten
   b. twelve
   (c.) fifteen
   d. eighteen

C. What kind of sentence begins this paragraph?
   a. complex
   b. compound
   c. compound-complex
   (d.) simple

D. What type of conjunction appears in the first sentence?
   a. conjunctive adverb
   (b.) coordinator
   c. correlative
   d. subordinator

E. What kind of construction appears in the first sentence?
   a. appositive
   (b.) coordinate
   c. elliptical
   d. subordinate

F. Which pet was given by a neighbor?
   a. Bertha
   (b.) Buster
   c. Gertie
   d. Juniper

G. _____ : dogs as _____ : cats
   a. dogs kittens
   b. dog kittens
   (c.) puppies kittens
   d. puppy kittens

H. *Four* and *for* are
   a. acronyms.
   b. antonyms.
   c. heteronyms.
   (d.) homonyms.

I. What do the words "providing me many hours of enjoyment, only occasional minutes of disappointment" show?
   a. a comparison
   (b.) a contrast
   c. a prediction
   d. a theory

A friend says he cannot decide on a method of organization and a point of view for his composition topic. Write ten questions—like those below—that might help him SELECT an arrangement and a voice for his ideas.

1. Does your topic suggest a logical, chronological, spacial, or causal method of organization?
2. Does your topic suggest at least two ideas that can be compared or contrasted?
3. Does your topic require you to present your main ideas in a decreasing or an increasing order of importance?
4. Are all main ideas facts, opinions, or fantasies?
5. Does each outline level have its own basis of classification?
6. Do you want your reader to be aware of you as the writer?
7. Do you want your style to be formal or informal? Refined or rude? Cold or warm? Bold or gentle?
8. Do you feel comfortable using personal or indefinite pronouns? Connotative or denotative words?
9. Do you want your "voice" to affect the length and the function of your sentences?
10. Do you want your "voice" to make your composition instructive? Descriptive? Humorous?

Lesson XVIII—Public Speaking

Repeating, Observing, Associating, and Memorizing communicate the ROAM method.

I. Three types of speeches
   A. Informative
   B. Persuasive
      1. Convincing
      2. Stimulating
      3. Actuating
   C. Entertaining

II. Three sections of a speech
   A. Introduction
   B. Body
   C. Conclusion

III. Five figures of speech
   A. Simile
   B. Metaphor
   C. Personification
   D. Euphemism
   E. Hyperbole

IV. Five propaganda devices
   A. Name Calling
   B. Glittering Generalities
   C. Testimony
   D. Card Stacking
   E. Band Wagon

(**Teacher:** All students know what a speaking voice is. Most know that the mouth, nose, and vocal folds affect its quality. Some may need to learn that pitch, rate, and loudness reveal a speaker's emotional state and attitude. A few may need to have speaking tone associated with speeches only, writing tone with grammar and rhetoric only. Expecting these few to evaluate a speaker's voice quality, his verb's active or passive voice, and his mental and physical points of view—all at one time—is, probably, expecting too much.)

Communicative Skills

Whether written or spoken, language gives people power and encourages people-power. Its symbols change enemies into friends. These same symbols benefit us as communicators. They help us to analyze and synthesize a topic; organize main and supporting ideas; develop clear, accurate ideas; present ideas in various verbal and visual forms; and express ideas in an individually suitable style. These five skills, explained in earlier lessons, are specifically applied to classroom public speaking in this lesson. But they can be applied to other public speaking occasions as well.

Writing a Specific Purpose

Fine public speaking, in and out of the classroom, means that we get the response we want from our audience—not always easy. It demands that we word a specific purpose

for only one response. The wording must be clear and positive, expressed in either a simple or a complex sentence. It can't be vague or imprecise. It must state the outcome we expect at the end of our speech.

"At the end of this speech, I want my audience to...." is one way to word a specific purpose. It is the most important sentence we write in preparing a speech. It gives us a sense of direction and our speech, when finished, a sense of unity. Our audience, in turn, senses our preparation. They become aware of our respect for them. They notice that we stick to a definite time limit and to one type of speech.

Each speech we give will be one of three types: informative, persuasive, or entertaining. Naturally, each receives a different response, so each has a different purpose. For example, "At the end of this speech, I want my audience to understand three differences between American capitalism and Cuban communism" is a precise specific purpose for an informative speech. For a persuasive speech, "At the end of this speech, I want my audience to buy 100 ceramic cups to support the Art Club's Scholarship Program" is a clear specific purpose. "At the end of this speech, I want my audience to be amused by the rules nineteenth-century Georgia teachers had to obey" is a definite specific purpose for an entertaining speech.

The Informative Speech

With an informative speech we communicate current facts and respected opinions. Sometimes we give known facts and opinions a new meaning or a new use. At other times we simply identify and analyze them for our listeners. And, once in a while, we have to chisel facts from sloppy research, pointing out only established generalizations. These established generalizations, however, should not be confused with tentative *theories* and *hypotheses*, which can also be reported as long as we identify their supporters.

(Do you remember what a generalization is?)

Spoken facts and opinions do not have to produce yawns. If they do, our effectiveness lessens. Our topic becomes uninteresting. Our examples and illustrations become dull. And our language becomes wearisome. Nothing engages our listeners. We drug them with boredom.

To keep from becoming such a terrible speaker, we must control what we can directly and immediately influence: our speech and ourself. Other factors that we cannot control—such as the attitude(s) of the audience, the assigned time limit, and the physical environment—we consider as we prepare. We want no ruinous surprises.

Clear organization and imaginative phrasing, over which we have much control, help convey checked facts and expert opinions in our informative speech. So, also, do good delivery, proper gestures, appropriate facial expressions, correct posture, and direct eye contact. Our self-confidence and poise reflect hours of thought, research, and rehearsal.

Books, magazines, tapes, films, and computer software are generally available to us for research. But if they aren't, we can turn to other sources: friends, professional leaders, local authorities, exhibits, museums, lectures, sermons, symposiums, and rallies. From these, we can learn much usable information. Naturally, during our speech we state our indebtedness to them, giving credit where credit is due.

To learn speech outlining quickly, we should apply what we've mastered from earlier lessons. We should identify our coordinate and subordinate ideas by parallel words and outline levels. And we should organize our Body's main ideas by one of five methods: topical, spacial, chronological, cause-effect, or importance.

Our speech outline may then look like this model:

Title: An Excellent Possession
Type of Speech: Informative
Specific Purpose: At the end of this speech, I want my audience to understand the concept of ethos (E-thos).
Organizational Method: Topical

INTRODUCTION

I. Gaining attention through examples
   A. Mother Teresa's service to Calcutta's poor
   B. Ralph Waldo Emerson's views on self-fulfillment
   C. Edmund Burke's political career
II. Defining *ethos* through three examples: personal integrity
III. Explaining significance of topic to audience
   A. Personal integrity in our communications
   B. Personal integrity in ourselves as communicators

BODY

I. Communicating ethos by what we say
   A. Unoffensive language in conversations
      1. Obscene remarks avoided
      2. Ethnic slurs eliminated
   B. Honest verbal exchanges in discussions
      1. Objective evidence identified
      2. Personal opinions identified
   C. Sincere oral reports before groups
      1. Investigative findings identified
      2. Interpretative remarks identified
II. Communicating ethos by what we do
   A. Active listening in conversations
      1. Removing distractions
      2. Separating fact from feeling
   B. Mature interaction during discussions
      1. Restraining emotional outbursts
      2. Attacking issues not people
   C. Prepared messages for all groups
      1. Relating information to each group's background
      2. Adapting information to each group's needs
III. Communicating ethos by who we are
   A. Wise humorists in conversations
      1. Laughing at ourselves
      2. Laughing at the common follies of man
   B. Trustworthy authorities in discussions
      1. Detecting connotative meaning
      2. Detecting denotative meaning
   C. Competent researchers for group reports
      1. Proving with evidence
      2. Judging with evidence

CONCLUSION

I. Communicating much more than we think
II. Communicating much more than we are aware of

This outline illustrates what has been presented in past lessons. It shows (1) main and supporting ideas identified by Roman numbers, capitalized letters, and Arabic numbers; (2) supporting ideas coordinated as subordinates below their correct main idea; (3) main ideas arranged without concern about their sequence, thus proving a topical method of organization, and (4) main and supporting ideas expressed in parallel form.

Furthermore, this outline demonstrates the function of each section of an informative speech. The Introduction prepares our audience for what follows in the Body. The Body develops in detail what the Introduction hinted at. And, finally, the Conclusion summarizes the main ideas of the Body. All three sections help to achieve the specific purpose. Each helps our audience to understand ethos as personal integrity.

The Introduction, for instance, does more than capture attention. It starts our audience to think about ethos the way we want them to. The three examples, therefore, are not just any three. They make three outstanding people important to our audience now. From the outset, they channel our audience's thinking toward eventually understanding ethos.

To maintain attention in the Body, we emphasize common communicating experiences: conversations, discussions, and formal speaking occasions. We analyze no difficult communication theory or problem. Ethos is difficult enough. References to uncommon experiences could lessen, not add to, our audience's understanding. Consequently, we place ethos in familiar contexts. Our main ideas have it popping up in what we say, what we do, and who we are.

The final time to make ethos understandable is in the Conclusion. We repeat or restate the main ideas and summarize the supporting ideas. We give ourselves this last opportunity to achieve our specific purpose. We do not introduce new information.

The Persuasive Speech

With a persuasive speech we try to change the beliefs, attitudes, or behavior of our listeners without bluffs, tricks, or deceits. We use our message and our ethos to urge them to immediately accept or to thoughtfully consider our views. We strongly try to influence them. In some instances, we may even beg them to reject their old views for new ones, pointing out that in time we all will share the new ones.

To CONVINCE our listeners to share our convictions, we must change their beliefs. To STIMULATE our listeners to share our emotional involvement in a cause, we must change their attitudes. To ACTUATE our listeners to join us in a definite action, we must change their behavior or have them publicly promise to do something. In other words, to persuade successfully we must make our listeners different—at once or later.

Knowing persuasion can be a long term process keeps us from seeking only quick results. We don't "sell out" for instant applause or ready praise. Nor do we cheapen our self-worth or destroy our self-respect. With persuasion we build trusting audience relationships and enduring human relationships. We lead, not drive, our audience to a logically and an emotionally shared view. We reflect the best that ethos represents.

To our audience, our best comes through in honest words and respectable behavior. Not once do we misrepresent or mishandle evidence. We correctly report data and the conclusions about it. We carefully cite experts, whose special knowledge permits them to speak with authority. And, finally, we accurately quote recent, relevant testimonials of well-

known people. All of this is sincerely done to help us achieve our purpose, not merely to impress.

Carefully citing quotations will not by itself increase our credibility. Citing well-known examples will also help. They will show we are well read and informed, alert enough to adapt them to our topic, when appropriate. We can make them brief or lengthy.

Brief examples, called allusions (not illusions), develop no details. They only mention someone or something, giving quick reference or passing notice to whatever is cited. With the age, sex, mental ability, and educational level of our audience in mind, we must carefully select them. If we don't, we may see only blank stares. We would then need to drop them and substitute more popular or current ones.

Lengthy examples don't have to be familiar to our audience if they contain vivid details and concrete images. We must, therefore, select them according to how well they will help our audience imagine or visualize a scene, an incident, or a conversation. We must give our audience details to see, taste, hear, feel, and smell. We must replace first-hand experience or first-hand observation with description. We must load up their senses in the Introduction, Body, and Conclusion.

The following persuasive speech outline shows one way this can be done.

Title: Finding the Confined
Type of Speech: Persuasive
Specific Purpose: At the end of this speech, I want my audience to show by raised hands that they will ask their parents to contact local legislators to support House Bill 106.
Method of Organization: Direct Approach

INTRODUCTION

I. Gaining attention by holding up recent newspaper headlines
   A. Serial murders in Georgia
   B. Four armed robberies in one hour
II. Establishing common ground with the audience
   A. Statistical charts showing Georgians support law and order
   B. Statistical charts showing Georgians support humane punishment programs for criminals
   C. Statistical charts showing Georgians want criminals punished swiftly and certainly
III. Explaining how passage of HB 106 benefits all citizens
   A. Careful classification of dangerous and nondangerous criminals
   B. Definite prison terms for dangerous criminals
   C. Alternative punishment programs for nondangerous criminals

BODY

I. Analyzing the cost of current punishment programs (with bar graphs)
   A. Prison programs
      1. Total cost of Georgia's state prison network
      2. Total cost of providing one cell for a future prisoner
   B. Alternative punishment programs
      1. Total cost of Georgia's alternative programs
         a. Weekend incarceration
         b. Supervised community service

c. Supervised half-way houses
d. House imprisonment

2. Total savings to Georgia's state prison network

II. Being already indirectly involved in state supported punishment programs
A. As community inhabitants
B. As taxpayers

III. Getting directly involved in future state supported punishment programs
A. Asking parents to contact local legislators by telephone
B. Asking parents to contact local legislators by mail

CONCLUSION

I. Reviewing House Bill 106
II. Requesting a show of hands as a promise to ask parents to contact legislators
III. Distributing leaflets with information about local legislators

This outline illustrates both the content and the form of an actuating speech. The "ear-content" is the spoken message; the "eye-content" is the shown message. All three sections have two dimensional visual aids as their "eye-content": the Introduction has newspaper headlines and statistical charts; the Body, bar graphs; and the Conclusion, leaflets. The leaflets make it easy for the listeners' parents to later contact their local legislators.

The number of listeners registering a public promise to our appeal lets us know at once whether we have achieved our specific purpose. It also lets the audience know, thus making an actuating speech the easiest to evaluate. If no visible action results, we know we did not communicate well. Our specific purpose remains unachieved.

To increase the probability of success in a persuasive speech, we strengthen points and principles of agreement between ourself and our audience. This means we emphasize similarities and de-emphasize dissimilarities. We seek harmony. We avoid conflict. We establish common ground, a shared view of the subject. For example, in the Introduction we point out our mutual interest in the subject as Georgians. In the Body, we stress our common interest in the subject as community inhabitants and taxpayers. And in the Conclusion we press for a common action through local legislators.

Highlighting a bond of interest between ourself and our audience is what separates persuasion from argumentation and debate. It is audience-centered. It forces us to prepare for the expected responses of our audience. Argumentation, on the other hand, is subject-centered. It forces us to clash with our audience about an issue. Because of this difference, persuasion is often more indirect than argumentation. It requires patience and time. It relies on the quiet, calm commitment of the speaker, ourself. It seeks to change an audience's beliefs, attitudes, or behavior, not to heatedly dispute an issue.

Admittedly, to change people is not easy. We must persuade them to change themselves. We can, as with the proverbial horse, lead them to water but we can't force them to drink. They themselves must acknowledge a need to change and then they themselves must do something about it. As speakers, we hope they will do what we recommend. We want them to change so that they will share our view of the subject.

To change an audience, we must often indirectly lead them to our position. This is done through suggestion, not through command or coercion. We keep before them only one proposal, offering no alternatives. Our examples, testimonies, statistics, and stories stir no controversy. They quietly implant ideas in the mind without seeming to do so. Gradually, our audience accepts our position as their own, thinking they have arrived at it on their own. Thus, through indirect suggestion, we have elevated our listeners as thinkers and have hidden ourselves as persuaders. They pride themselves on being "sharp," perceptive.

Indirect suggestion is the opposite of the direct approach used in the outline for HB 106. From this outline, we learn that a direct approach best suits a subject about which realistic agreement is possible. Statistical charts show a basic agreement already existing between us and our audience. From this basic agreement we proceed to present evidence that highlights our audience's indirect involvement in current punishment programs. For them to go one step more and become directly involved is, therefore, not too much to ask. All they have to do is ask their parents to contact local legislators, promising to do so with a raised hand. (Of course, voting age classmates would contact their own legislators.) To help them follow through with their promise, we pass out leaflets containing important information about local legislators: phone numbers, mailing addresses, political party, voting record on prison legislation, etc. In short, we directly approach our subject to get our audience directly involved quickly.

In all persuasive speeches—actuating, convincing, or stimulating—we may provide much information by both the direct and indirect approaches. We must, therefore, carefully select, arrange, and word the information to influence our listeners, not to inform them. For we want an open-minded consideration of our facts as well as an emotional reaction to them. To assure both responses, we use denotative and connotative words wisely.

Denotative words, as explained in Lesson V, suggest neither hates nor loves, neither joys nor sorrows. They function like our fingers, pointing out what's in the real world, neither blaming nor praising. Furthermore, they name and describe precisely and unemotionally. Their neutral definitions show careful thinking, making them popular among scientists, physicians, and technicians.

Connotative words, on the other hand, carry our emotions. They show our attitudes and feelings, sometimes exploding as "loaded" words. They encourage our listeners to associate their experiences with ours. We rely on vivid figures of speech and colorful, picturesque language. These do not stress limited literal meanings. Instead, they hit our listeners' minds with images, stirring up sights for their inward eyes.

As fine persuasive speakers, we, naturally, want our words to carry both denotative and connotative tones. Our cold facts must have warm appeal. Our information must stir some feelings. Our language must affect both head and heart, intellect and emotions. Consequently, at appropriate times, we, as speakers, can be *senders* and *transmitters* of *data* to our *receivers, auditors, males,* and *females*, all denotative words. Or we, as speakers, can be *sharers*, and *bearers* of *truth* to our *friends, supporters, brothers,* and *sisters*, all connotative words.

Some connotative words express **figures of speech** in fixed forms. When used well, these figures of speech intensify our words' images. When studied closely, they increase our appreciation of other speakers' words. Five of the most frequently heard (and read) follow:

1. Simile—an illustrative comparison between items of different classes that is often introduced by *as, as if, as when, like, just like*. "Oscar runs like an ostrich" means that Oscar is like an ostrich in one respect, running. He is not literally an ostrich. He is still a person, one class, as the ostrich is still a bird, another class. We know the speaker is deliberately comparing a human with a bird in running similarity only.
2. Metaphor—an implied comparison between items of different classes that is often introduced by *am, are, is, was, were*. "My bike is a jack-rabbit" suggests more than an animal classification or an allusion to Peter Cottontail. It implies that my bike can get a "jump" on other bikes, maybe because of its quick start or fast running. I can even "hop" about town on it! Not once do I state straightforwardly to my audience the exact quality or qualities I am

comparing. I let them infer from the context what I am implying.

3. Personification—an object or idea that is presented as if it were a person. "Money hypnotizes me" suggests that money (something) affects me the same way a hypnotist (someone) affects me. It alone has my attention. I am under its spell. My behavior is changed because of it. For me, money takes on humanness even though it is not human. My audience hears me speak of it as if it had the traits, characteristics, and qualities of a hypnotist.
4. Euphemism—a word or phrase that is substituted for a somewhat offensive, embarrassing, or distressing one. "My brother, a poet, is a lyricist" implies dignity. "My brother, a poet, is a weirdo" implies crudeness. For a serious speech, *lyricist* elevates. *Weirdo* degrades. For a humorous speech, both may be acceptable. I, therefore, must choose the word that expresses the image and tone appropriate for my message and my audience.
5. Hyperbole—a deliberate exaggeration for effect. When I say "My audience nearly died of laughter" or when I say "He read his speech from the back of his eyeballs" I make my point with exaggeration. I go beyond what actually occurred, not to falsify but to intensify.

Our word-sensitive listeners enjoy figurative language. It gives their minds a pageant of impressions. It produces imaginative sensations. Generally, the words are short and simple, active verbs working with concrete nouns. They enliven our persuasive message, contributing to our speaking success.

Propaganda Devices

As word-sensitive speakers, we should rely on language to communicate truth forcefully. We should not oversimplify or deceive with it. If we do, we join the ranks of dishonest advertisers, unfair critics, lying salesmen, and unprincipled politicians. These people mislead with "dirty tricks" called *propaganda devices.** They rely on five to do their "dirty work."

1. Name Calling—attaching a name to an idea, a person, or a group to stir prejudice or to prevent careful thought: a no-nothing scheme, a Yankee imperialist, hard-nosed fundamentalists.
2. Glittering Generalities—attaching glowing terms of approval to an idea, a person, or a group so that an issue will not receive the attention that it deserves: human dignity, true-blue American, devoted family members.
3. Testimony—associating a highly respected or greatly hated person's words with an issue, even though he lacks knowledge about the subject: Senator Sidestep supports compulsory vegetarian legislation. General Smallhead knows the blimp will replace jet fighters.
4. Card Stacking—presenting evidence in its best or worst light by distorting, slighting, or ridiculing it, thereby confusing the issue: The Paul Bunyan story has a direct bearing on the lumber industry. Bankers and insurance executives aren't standing in food lines. They've got all the "bread."
5. Band Wagon–urging someone to join or abandon a cause, person, or group because everybody else is doing it: The whole community would rather have a lottery than a tax increase. All the other kids at school have cars.

As speakers, we want our ethos to be as persuasive as our sound thinking and objective research. We don't want to mar our image by seeking quick acceptance at any cost.

*Today, propaganda has mainly negative associations. It did not always, as an etymological study of the word will prove.

The Entertaining Speech

With an entertaining speech we divert attention from the pressures of the hour to the more agreeable enchantments of life. We lighten the heart. We relate pleasant recollections, exciting adventures, or humorous narratives to focus attention on the unusual, the quaint, the rare—maybe even the commonplace or the trivial.

To be entertaining, therefore, does not mean we have to be TV comedians, spitting out wisecrack after wisecrack while chewing on a cigar. It means we provide enjoyment and relaxation to an audience that wants to be removed from the academic pressures of the day. We engage their minds with verbal play, exaggeration, and anecdotes. We don't bore them with the stupid or the corny.

Cautions About An Entertaining Speech

The organization of an entertaining speech may be less obvious than that of an informative or a persuasive speech. For we have neither numerous facts to report nor controversial plans to propose. We have only enjoyment to give, humor for a smile, a joke for laughter. But if we try to substitute minutes of enjoyment for careful planning, we become our own worst joke. No amusement follows, only embarrassment.

To keep our lightheartedness from affecting our preparation, we should remind ourselves that not all eagerly await our words. Next-day tests will be occupying some thoughts. After-school jobs will be controlling some expectations. With each we must do battle. Our speech must cleverly invade those minds, providing short release from demanding commitments.

An example of an organized entertaining speech follows.

Title: An Annual Occurrence
Type of Speech: Entertaining
Specific Purpose: At the end of this speech, I want my audience to laughingly accept errors in this year's annual.
Method of Organization: Topical

INTRODUCTION

I. Humor in expected places
   A. Joke books
   B. Comic books
   C. Saturday morning cartoons
II. Humor in unexpected places
   A. School announcements
   B. School manuals
   C. School annuals

BODY

I. Seeking misspelled words
   A. Faculty page
      1. Department Cheerman
      2. Liberry Assistant
   B. Deadicatory page
   C. Congradulation page

1. Homecomming Queen
2. Atheletic King

D. Sports page
1. Chest Club finals
2. Basketball turnament
3. Tennis batch

II. Finding misplaced persons
A. An administrator among the custodians
B. A cafeteria worker among the coaches
C. A Stone among the Jones
D. A Day among the Hayes
E. A Ball among the Halls

III. Reporting misnamed events
A. Sadly Hawkins Dance
B. Olympic Dames for the Handicapped
C. National Donor Society Induction

CONCLUSION

I. The annual staff laughing at itself
II. The annual staff laughing all the way to the bank

The Introduction of this outline clearly shows our aim is to entertain. By beginning with references to humor in expected and unexpected sources, we immediately set the tone for the whole speech. Our light approach becomes even more obvious if we let a spirit of easy unconcern affect our manner and our voice quality. Our classmates cannot question our motive: we want them to enjoy what they are about to hear.

Some errors in the Body may not be picked up if our classmates don't hear our mispronunciation. Other errors will go unrecognized if their spelling is unheard: *deadicatory, homecomming*. We must, therefore, have a large-lettered visual so that the errors can be seen. We cannot use the annual as a visual. Students in the back of the room would be unable to see it well. Inattentive students would be distracted if we passed it around. It would hinder, not aid, our entertaining purpose.

Our remarks in the Conclusion provide the last opportunity to reinforce our specific purpose. They let our audience know that the errors make us laugh too—even at ourselves. We can't ignore them. The errors won't let us. We can only use them, to turn their laughter into bucks, which will eventually provide a better annual for our listeners.

Extemporaneous Speaking

All three types of speeches—informative, persuasive, entertaining—require us to stand and present ourselves orally to our classmates. We show ourselves to be intellectually and emotionally prepared for the assignment. We have the urge to communicate. We gladly accept the responsibility of a leader for a few minutes, directing our audience's attention to the facts and convictions we are giving extemporaneously.

To collect facts by research, to organize ideas according to a specific method, and to word some phrases at the moment of delivery is to make an extemporaneous speech. The amount of preparation knows no limit, except that which we impose on ourselves. In fact, we are so thoroughly prepared that an unexpected event does not keep us from achieving our specific purpose. The piercing sound of a police car's siren, for example, does not affect our composure. We immediately refer to it, pointing out its relevancy to our topic of high-

way safety.

Quite different from an extemporaneous speech is an impromptu one. No preparation is ours. We speak on the spur of the moment out of our general background of experiences. We probably have no more than three minutes to think about the topic, not enough to actually analyze it. Our audience knows this and doesn't expect too much precise wording.

Memorized and manuscript speeches, on the other hand, have precise wording but lack spontaneity. They often sound dull and artificial, for their ideas are "set." We must remember everything as we have memorized it, or we must read everything exactly as we have written it. Unplanned additions cannot be inserted. We become a prisoner to our own speech.

Of these four speaking methods, the extemporaneous is the most useful in the classroom. It is more audience-centered. As we speak, we substitute or modify supporting ideas, adapting them to the needs of the audience at that moment. Our thorough preparation makes us flexible, allowing us to revise our speech even as we are delivering it. Such on-the-spot changes cannot occur with the memorized or the manuscript methods of delivery.

Changes in an extemporaneous speech help us to maintain rapport with our audience. We respond to their listening reactions and they in turn respond to our speech's adaptations. They continue to remain attentive listeners and we continue to improve in our communicating. There is a constant flow of meaning between us and them, meaning in our words and manner and meaning in their body language. This total verbal and nonverbal relationship we have with our audience is rapport.

Effective Listening

Rapport during a speaking assignment should constantly remind us that communicating is a two way process. We cannot make speakers wholly responsible for our responses. We, as listeners, must also take some responsibility. We must take an active interest in the ideas, feelings, and points of view of others. We cannot be self-centered too often, or frequent breakdowns in the two way process will occur.

To keep breakdowns to a few, we need to apply as much energy to listening as we do to reading. We know, for instance, that we must concentrate when studying a book. The same we must do when listening, even more so. For we spend more time listening than reading. Our listening skills, therefore, should receive at least as much attention as our reading skills. We can begin to work on seven at once:

1. limiting possible distractions
2. stopping needless chatter
3. looking at our speaker
4. anticipating the subject
5. listening to learn, not to oppose
6. controlling our emotions
7. avoiding daydreams

Whether listening or speaking, we interact with others and ourself. We should prepare for the consequences.

Lesson XIX—Applying the ROAM Method

Observations About Usage

amount, number We use **amount** with bulk or mass items: The amount of corn eaten by field mice varies from year to year. We use **number** with countable items: A number of coaches were given free passes. Ordinarily, "a number of" takes a plural verb and "the number of" takes a singular verb. A number of apples were rotten. The number of viewers is unknown.

circle around, circular in form Use only **circle** or **circular** to avoid these redundancies: Even though a pie graph is circular, not parallel, it helps us to understand data.

incredible, incredulous Events, phenomena, situations, and stories are **incredible** (unbelievable). People are **incredulous** (unbelieving). Professor Brown's incredible UFO report will come to be accepted by his incredulous neighbors.

less, fewer **Less** refers to amount, degree, substance, or value: Less rain will fall in June than in May. **Fewer** refers to countable items: Jill has fewer trophies than Bill.

majority, most With countable items we use **majority**: A majority of the congressman want a balanced budget. With measures of quantity, time, or distance we use **most**: Most of the period was spent reciting poetry.

on the part of Usually, we can substitute **for, by** or **among** for this wordy phrase: We need a sense of fair play among (not **on the part of**) the political candidates.

perform an analysis of, do an analysis of Use **analyze** for these wordy phrases: Analyze (not **do an analysis of**) this data.

real, really **Real**, an adjective, means "existing or happening as a fact," "not imagined or pretended": Addie is a real friend. **Really**, an adverb, means "in a real way," "truly": Zell feels really bad. **Very** can be substituted for **really**, but not for **real**.

reason, cause Be careful not to confuse these words. A **reason** is what you give to explain an effect: The reasons for continued starvation are droughts and political corruption. A **cause** is what produces an effect: A lack of rain caused the drought.

sometime, sometimes, some time Use **sometime** to refer to a particular but indefinite time in the future: Come to see me sometime, Ms. Jackson. Use **sometimes** to refer to "now and then, at times": Sometimes, I see Ms. Jackson at the library. Use **some time** to refer to a period or span of time: I saw Ms. Jackson some time ago.

verbal, oral For both written and oral expressions, we use **verbal**. For spoken ones we use **oral**, whose opposite is **written**. Some critics believe **verbal** refers to what is communicated rather than to the manner of communication: verbal agreement, verbal niceties.

(Did you notice that some usage explanations were written in the first person? The second person? The third person?)

Numbers

In reading English textbooks we probably have noticed that some writers distinguish between **number** and **numeral**. They prefer **number** when referring to written out figures (sixty-six) and **numeral** when referring to expressed digit (66). This distinction, if consistently made, can be helpful; but it is not made in this text. Throughout, all figures and digits are called **numbers.**

We use numbers for the following:

1. for charts, graphs, and tables (as seen in Lesson XV)

2. for sums of money, distances, and dimensions

$188	8 miles	8 ½ by 11 inches
$1.88	19 kilometers	2-inch margin
88 cents	9.63 meters	144 square inches

3. for dates, street addresses, and literary references

December 24	12/24/90	pp. 77-87
24th of December	612 Seventh Avenue	Volume 10
24 December 90 (military)	10 East 12th Street	John 3:16

4. for statistics and for reports presenting several numbers in the same sentence

   My survey shows 97 students in English IV, 26 students in French IV, and 18 students in Spanish IV.
   The police found 12 bushels of apples, 18 crates of oranges, 18 cartons of cigarettes, and 6 barrels of vinegar in the truck.

   We do not use numbers to begin a sentence:

   Forty-three (not 43) students were absent yesterday. Six (not 6) students skipped classes today.

We express quantities with cardinal numbers, which are usually adjectives: *two* books, *four* desks, *six* pencils.

We express sequence or degree with ordinal numbers: *second* semester, *fourth* row, *sixth* seat, *eighth* reason. Though usually adjectives, ordinal numbers can also be adverbs: Frank arrived first. Sheila came second.

Observations about Repetition

When we wisely repeat and restate, we help our listeners understand and remember. We keep before them our ideas and facts. Different forms repeat our ideas. Different words restate our facts. Examples, stories, analogies, and jokes enliven the repeated ideas. Coordinate constructions, balanced phrases, rhythmic synonyms, and rhyming syllables enrich the restated facts. Both substance and style then hold our listeners' interest.

To hold some listeners' interest, we may also need visual aids. The visuals help us to pack the speech with particulars and deepen it with details. Each visual evokes specific

mental pictures. These images help our listeners to recall facts and ideas more vividly. Each visual then becomes a different context for our ideas and facts.

With or without visuals, repetition can become dull. To keep this from happening, we should vary the form, function, or position of repeated sounds, words, images, and ideas. We can do this several ways.

> Their *r*ows make it easy for our *r*eaders to infer.
> We change numbers to percentage*s* so tha*t* *t*hey will fit our pie.
> Use visua*l* and verba*l* paralle*l* constructions.
> Summarize details horizonta*lly*, vertica*lly*, and diagona*lly*.
> There are no *in*complete comparisons, *un*finished contrasts, or *im*balanced expressions.
> The subject determined their order, their sequence.
> Indented ideas show subordination, unequalness.
> Ike and Mike like to bike and hike.
> Val, Hal, and Mal are wrestlers.
> We may not recognize differences in shape, shade, or size.
> Explanatory conjunctions usually begin paraphrased thoughts when they are long. When they are short, demonstrative pronouns often begin them.
> Their images keep hitting the reader's mind over and over, again and again and again.

Observations About Association

Associations are made with a visual aid. Our listeners connect it to what they already know, to what they've recently heard, or to what they are hearing at that moment. They link it to one of our main or supporting ideas. They see us use it to develop the idea. They may even see us coordinate it with other visuals. But they never should see us present it as a "filler," an extra, an appendage. We must make it clear that it's an important part of the whole speech, that it combines thoughts and concepts that we want them to "see," to understand. We sew the visual and oral together with it.

In presenting visual information, we must be certain that it comes from authoritative sources, is relevant, and is consistent with our other evidence. We must be able to repeat or restate it with confidence. Never should we go beyond what it clearly indicates. If we do, our integrity (ethos) comes into question.

Both we and our visuals should communicate that we are in control, leaving nothing to chance. We should not just hope that our audience will infer correctly from their observations. We should provide all the particulars from which informed generalizations can be made. We and our visuals should become associated with sound thinking, clear organization, honest presentation, and remembered images.

Observations About Memorization

Regular repetition and restatement remind. They help our listeners to recall and our readers to memorize. They present our thoughts and citations in established patterns. Our listeners, whether classmates or unknown adults, hear acronyms, aphorisms, apothegms, and adages. Each gives them something to remember—maybe even a capsule of truth to memorize.

In English class, we hear, see, and practice repetition in drills. Spelling, usage, grammatical, and process patterns are taught regularly, becoming associated with specific skills, principles, or concepts. We apply and re-apply each specific to various assignments.

Memorized information and repeated drills then take on value. We have facts and habits to use in school, at home, and on the job. We see the direct and immediate benefits of transferring our learning.

Recognition Test: Place a 1 before all first person sentences, a 2 before all second person sentences, a 3 before all third person sentences.

3 a. Are they going to meet Sherry at the airport?
2 b. Your brother wants you.
3 c. Broken to pieces by the tornado, the house was irreparable.
1 d. We lived in Texas for four years.
3 e. Swimming is good exercise.
1 f. I think I'll treat myself to a box of candy!
3 g. Their credit cards have been stolen.
2 h. You're canning on a hot day like this?
3 i. Upon entering the stadium, one is surprised by its size.
3 j. It's going to rain today.
2 k. Either you or your sister should become a teacher.
1 l. Clearly seeing the weakened beam, I called it to the attention of the inspector.
1 m. I can't imagine myself in such a predicament!
2 n. Will you accompany your uncle to Alaska?
1 o. Having finished our assignments, we went back to the library.

Recognition Test: Underline the word that completes the analogy.

A. him: himself as them: theirselves
<u>themselves</u>

B. imply: writer as infer: book
<u>reader</u>

C. first: former as second: ladder
<u>latter</u>

D. fact: true as opinion: evidence
<u>valid</u>

E. before: after as preceding: sequence
<u>succeeding</u>

F. equal: unequal as coordinate: parallel
<u>subordinate</u>

G. true: false as nonfictional: <u>fictional</u>
figurative

H. similarity: dissimilarity as synonym: acronym
<u>antonym</u>

I. datum: data as criterion: <u>criteria</u>
criterias

J. analogy: analogical as chronology: <u>chronological</u>
chronometer

K. biased: partisan as prejudiced: objective
<u>subjective</u>

L. actual: hypothetical as real: <u>imaginary</u>
really

M. sameness: appositive as difference: antidote
<u>antithesis</u>

N. exemplify: example as illustrate: demonstration
<u>illustration</u>

O. main idea: general as supporting idea: special
<u>specific</u>

Association Test: Match COLUMN B with COLUMN A.

G	1.	cm	A.	December
A	2.	Dec.	B.	Internal Revenue Service
J	3.	e.g.	C.	Public Broadcasting System
E	4.	et al.	D.	The Oxford English Dictionary
F	5.	ff.	E.	and others
H	6.	g	F.	and the following pages
K	7.	Inc.	G.	centimeter
B	8.	IRS	H.	gram
L	9.	Jr.	I.	meter
M	10.	ll.	J.	for example
I	11.	m	K.	incorporated
N	12.	mph	L.	junior
D	13.	OED	M.	lines
C	14.	PBS	N.	miles per hour
O	15.	R.S.V.P.	O.	please reply

Association Test: Place A, H, or S on the line between the two words. A means the words are antonyms; H, the words are homonyms; and S, the words are synonyms.

1. aisle H isle
2. bow H beau
3. fact A fiction
4. whine H wine
5. brag S boast
6. hard A easy
7. varying A uniform
8. present A absent
9. disagree A agree
10. virtue A vice
11. begin S initiate
12. doe H dough
13. read H reed
14. cheerful S happy
15. true A untrue
16. anger S rage
17. ale H ail
18. utterly S totally
19. befitting A unbefitting
20. rare S unusual
21. fat S obese
22. colleague S associate
23. ware H wear
24. grate H great
25. dear H deer
26. vacant S empty
27. ate H eight
28. strong S weak
29. different A various
30. sex H sects

Observation Test: Create one sentence from each two-sentence group. Use correlatives (NEW BIN) to pair words, word groups, or a word with a word group. Do this test orally. (Teacher, See p. 245.)

FOR EXAMPLE: Ronnie doesn't want the job.
Connie doesn't want the job.
Neither Ronnie nor Connie wants the job.

1. Jim is a friend.
Jim is a trusted employee.

2. Calvin will be the team's captain.
Malvin will be the team's captain.

3. The Personnel Director did not speak encouragingly about job opportunities.
The Personnel Director did not speak enthusiastically about job opportunities.

4. I hit in-the-park home runs.
   I hit out-of-the-park home runs.

5. Only the lowest bid was accepted.
   My bid must have been too high.

6. The police believe she tripped.
   The police believe she was shoved.

7. I leave this room.
   I leave this house.

8. The birds stood in the bath.
   The birds stood on the bath's rim.

9. You are here.
   You can't be there.

10. Remaining after school did not improve Lance's attendance.
    Being suspended did not improve Lance's attendance.

11. You displease him.
    You enrage me.

12. It is six o'clock.
    It can't be seven o'clock.

13. Larry can't be held responsible for the injury.
    Terry can't be held responsible for the injury.

14. The auctioneer didn't accept the bid.
    The owner didn't accept the bid.

15. Dan wants a ride home after the game.
    Danelle wants a ride home after the game.

A. Correlatives are
   a. adjectives.
   b. adverbs.
   (c.) conjunctions.
   d. prepositions.

B. _____ and correlatives are some of the same words.
   a. abbreviations
   (b.) coordinators
   c. ellipses
   d. subordinators

C. Expressions joined by correlatives must be
   a. elliptical constructions.
   (b.) grammatically equal.
   c. informationally balanced.
   d. verb phrases.

D. *Nor* must be used with _____ when it's a correlative.
   a. either
   b. if
   (c.) neither
   d. not only

E. A correlative emphasizes _____ ideas.
   a. one
   (b.) two
   c. three
   d. four

Recognition Test: Identify a coordinate construction in each of the following sentences. On the line, write CW if the sentence has a compound word, CA if the sentence has a coordinate adjective, CC if the sentence has a coordinate construction with correlatives, and CP if the entire sentence is compound.

CC 1. Matilda collects (not only rare coins but also old currencies.)
CW 2. I want to rule a (city-state) for one day.
CA 3. Patricia is patient with (poor, aging) patients.
CC 4. Can you tell me (whether the driver or the pedestrian) was at fault?
CP 5. (I don't have to go; I want to go.)
CW 6. Terri has been elected (secretary-treasurer) for next year.
CP 7. (Bart already has three cars, but he wants one more.)
CA 8. Woodrow is a (strong, massive) lineman.
CC 9. (Both his excellent speed and his superior arm) are admired by the fans.
CW 10. Did Marlene apply for the (clerk-receptionist) position?
CP 11. (Tony must have his money now; he's moving tomorrow.)
CP 12. (I despise delayed boxing from Las Vegas; so I'll watch live wrestling from Dallas.)
CA 13. (Beautiful, vivacious) Barbie will attend my party.
CA 14. The soldiers found the hostages in a (cold, dreary) cell.
CC 15. (Neither a thoughtless question nor a partial answer) pleases Professor Peters.

Recognition Test: Rewrite the following sentences to eliminate wordiness. Substitute one listed word for several unnecessary words. If necessary, change the form of some words. (Teacher, see p. 246.)

concise	disinterest	former	indolent	obsolete
dialect	explicit	incoherent	irrelevant	redundant

1. Your remark is not related to the subject being discussed.
2. The tone of your research report does not reflect a lack of personal interest.
3. My dictionary does not define words that are entirely out of use.
4. I'm not a lazy student.
5. Does this poem have a clearly expressed meaning?
6. The school that I attended at an earlier time had 3,500 students.
7. You need to write without elaborate details and developed examples.
8. This rambling sentence does not stick together well.
9. Must a speaker use only words that are common among certain people in one region of the country?
10. Your wordy composition uses too many of the same words for the same idea.

Note-taking and Observation Exercise: Do not read the following paragraphs. Your teacher will present this information by either a chalkboard or an overhead projector. Take notes on what you see and hear. If necessary, your teacher will repeat the information.

Appositives can either coordinate or parallel. When they coordinate, their nouns show equality. When they parallel, their nouns show both balance and equality. Their parallelisms, like those already studied, restate. But what they restate suggests only sameness or similarity. Often, neither coordinators nor correlatives make the restatement obvious.

Mike James the sportscaster relies on humor to liven up slow-moving games.
The sportscaster for WXZN, Mike James, livens up slow-moving games with humor.
Grandmother Wilson says she has never heard of the instrumental group Sweet Sounding Sons.

Grandmother Wilson says she has never heard of the Sweet Sounding Sons, an instrumental group.

From these examples, we learn that an appositive can identify or give extra information. When identifying, no commas set it off from the rest of the sentence. When giving extra information, commas do set if off. Without commas, the appositive is called *close*; with commas, it is called *loose*. Whether close or loose, each appositive should appear near the noun it is re-emphasizing.

Occasionally, dashes and/or conjunctions indicate loose appositives.

Only one holiday—July 4—is worth the expense.
Nothing—neither man nor beast—should be allowed to make noise like that!
Associate appositives with juxtaposition—that is, the placement of words side by side.

An appositive functions as a noun, renaming or re-presenting someone or something within the same sentence. An appositive construction, on the other hand, can function as any part of speech. It, too, should appear near the word or word group whose idea it is repeating.

Someone—anyone—please help me! (a pronoun as an appositive construction)
I have written—word-processed, that is—all night. (a verb as an appositive construction)
All animals—domesticated and undomesticated—are too expensive. (coordinate adjectives as an appositive construction)
Not now—not at this moment—can I help you. (a prepositional phrase as an appositive construction)

Unlike an appositive, an appositive construction can be a whole sentence. It restates the thought of the sentence before it, usually in fewer words.

I have neither coin nor currency. I'm broke!
The night air shook as the great clock struck twelve. It, indeed, was midnight.

Definitions

Though definitions can be appositives or appositive constructions, they generally are sentences, as Lesson XI shows. The sentence's two parts do not coordinate, but they may be parallel. The first part presents the term to be defined. The second part presents the term's definition. When either *is* or *are* joins the two parts, the verb may signal a parallel construction, if the term and definition balance.

If a definition is lexical, that is, taken from a dictionary, it is denotative. Factual, objective language presents the definition. If a definition is personal, it is connotative. Emotional, opinionated language presents the definition.

Disinterested means "impartial."
Mammals are vertebrates that suckle their young.
An axiom is a universally recognized truth.
An oligarchy is a form of government in which the power lies in the hands of a few.

These four denotative definitions differ greatly from the four connotative ones that follow.

Refusing is disobeying.
Beauty is silence.
A friend is my mother.
To be a friend is to be a lender.

These sentence definitions reflect subjective thinking. They express one person's experience. They would not appear in a dictionary but could appear in a personal essay. Their balanced wording would help a reader recognize them as parallelisms.

A definition in a sentence differs from a definition in an appositive construction, which often is only part of a sentence. In a sentence definition *is* or *means* links similar grammatical elements. In an appositive construction no *is* may appear.

Recognition Test: In these lessons you have seen five types of constructions. Identify each in the following sentences. On the line, place A if the sentence has an appositive construction, C if it has a coordinate construction, E if it has an elliptical construction, P if it has a parallel construction, and S if it has a subordinate construction.

S 1. Matt will return to Chicago (when the campaign is over.)
E 2. (Thank you.)
A 3. Some evidence gathered in the investigation (—that is, names of high public officials—) will never be released.
P 4. (Making a decision may be somewhat painful; delaying a performance may be completely disastrous.)
E&S 5. (If you prefer,) I'll leave you to yourself.
A 6. Speaking before a group(—civic, church, fraternal, political—)can bring satisfaction.
C 7. Did she reach that decision(by herself or by consulting her astrologer?)
C 8. The water (not only flooded the park but also washed out three miles of railroad track.)
P 9. (Shultz's house is white with green shutters; Shuster's house is green with white shutters.)
E 10. (Why reply?)
S 11. (While you were out,) Chairman Coleson called.
A&C 12. You, (my brothers and sisters,) need to contribute more.
C 13. The cheerleaders were extremely (tired but happy.)
E 14. (Shame on you!)
P 15. (Val went to college; Hal, to seminary; and Mal, to prison.)
S 16. (Even though he's short,) he scores.
E 17. (Good luck!)
C 18. Does (Chico or his family) leave tomorrow?
A 19. Our vans collided at the fourth light, (the intersection of Oak and Twelfth.)
S 20. I don't know (where he lives.)

Recognition Test: For the following sentences, underline the word(s) that connect(s) their ideas.

1. Tim lost his book, (next, so, than) he borrowed Kim's.
2. Ms. Sloan, (besides, of course, nor), will be in charge while I'm on vacation.
3. I will leave by noon (and, likewise, therefore) never return!

4. I'm opposed to nepotism. (In other words, Meanwhile, Similarly), I want no favoritism extended to my relatives who apply for the position.
5. Twice I looked in the direction of the noise, (after, but, hence) I saw no intruder.
6. Would you like to write clearly? (First, In particular, Later), think clearly.
7. When I stare at Miriam, I see "pulchritude" personified, (accordingly, nevertheless, that is), beauty in the flesh.
8. He is much stronger (as, than, then) I am.
9. For a half-hour we waited at the corner. (And, Finally, Therefore), Mother came.
10. My opponent is an honorable man, (but, nor, unless) he's not available to the press.

CORRECT, as you know, is the third step in this book's writing-editing process. Give at least a four minute informative speech on questions that you think about as you CORRECT the parts and details of a composition. List the questions on a visual aid. Explain your reasons for each questions. Your questions may resemble these:

1. Did I pair antonyms for dissimilar parts and seriate synonyms for similar details?
2. Did I coordinate and subordinate my ideas and words clearly and accurately?
3. Did I parallel images with balanced wording?
4. Did I unify and cohere my sentences and paragraphs with the proper conjunctions, pronouns, and prepositions?
5. Did I place compound and complex sentences among my simple sentences?
6. Did I write short sentences and short sentence parts for long ones?
7. Did I concisely preserve completeness and thoroughness?
8. Did I use context to preserve the special meaning of some words?
9. Did I artfully express a simple, direct style?
10. Did I make my details affect the senses: sight, hearing, smell, taste, touch?

Now, rewrite the ten questions so that a sixth grader can understand them.

(**Teacher:** "From word choice comes feeling." "From diction comes tone." These two comments students should hear repeatedly, to remind them that the best word in the best context affects both the heart and the head.)

Lesson XX—Review Exercises and Tests

1. Select two adults who made impressions on you through their speaking, one excellent and one poor. Identify at least three qualities that made the one effective and the other ineffective. Write a composition on one of them, describing the qualities with anecdotes. Use fictitious names in your composition.

2. Observe several people in the cafeteria, in the auditorium, or in the hall. Analyze the effect the communication environment has on them, on what they say, and on how well they listen. Report your findings to the class.

3. Analyze a written essay and a printed speech for their differences. Focus on the number of explanatory conjunctions (p.93), connotative words, personal pronouns, parallelisms, repeated words, and cited sources. Report orally your analysis, citing examples from your sources.

4. Make up an analogy test of thirty items. List four choices for each item. Use one or all of the following forms:

   A. Male is to female as _____ is to ewe.
      a. goat c. ram
      b. lamb d. sheep

   B. love: hate as _____: abhor
      a. adore c. amaze
      b. amass d. amuse

   C. eye: see as ear: _____
      a. heel c. smell
      b. hear d. taste

   Your teacher may use some items on a class test.

5. Give a three minute informative speech. Select a topic that requires research. Turn in an outline the day before you're going to speak, similar to that on pages 205-206.

6. Give a three minute persuasive speech. Select a topic that relates to either education or health. State in your outline whether you are stimulating, convincing, or actuating. Turn in your outline the day before you're going to speak, following the example on pages 207-208.

7. Give an impromptu entertaining speech about a humorous incident in your life.

8. Bring to class a letter to an editor, a magazine article, a sermon, a song, or a television commentary that contains euphemisms. Identify them for the class.

9. Bring to class a speech, an advertisement, or an essay that contains propaganda devices. Identify them for the class.

10. Think carefully before you answer the following questions orally. Be sure your answer is understandable, loudly spoken, and grammatically correct.

    What are several benefits of a public speaking unit in an English course?
    How can I decrease stage fright?
    What should I do if I forget what comes next?
    Why must I do an audience analysis before I speak?
    What is a suitable subject for an informative speech?
    What is the best way to start a speech?
    As a young person, do even I have ethos?
    What is rapport?

11. Read an essay or a short story, identifying implicit and explicit opinions of the writer or characters. Give a four minute speech on your findings.

12. Listen to an argument between two students. Notice whether connotative or denotative words increase disagreement. Also notice whether facts or opinions increase disagreement.

13. Observe changes in a friend's physical reactions—eye contact, gestures, voice, stance—when you approach him too closely. Report your observations to the class.

14. Use context to determine which accented word to underline.
    a. The prisoner's (com'pound, compound') had no open area for exercise.
    b. Parallelisms help to (com'press, compress') thoughts.
    c. Who will (con'duct, conduct') the visitors' tour?
    d. Rabbi Goldberg asked, "Are you (con'tent, content') with your life?"
    e. Try to show more (con'trast, contrast') in your characters' moods.
    f. Mr. Wong makes (fre'quent, frequent') trips to Taiwan.
    g. Another (in'crease, increase') in the nation's trade deficit occurred last month.
    h. Your comment is an (in'sult, insult') to my intelligence.
    i. I must (ob'ject, object') to your interpretation of the data.
    j. (Prog'ress, Progress') more smoothly to the climax of your sentence.

15. First, select an editorial from a magazine or newspaper. Next, read it aloud before the class, conveying the writer's meaning and tone. Finally, ask your classmates to evaluate your presentation.

16. As a classmate pronounces the following words, listen to him closely: *corps, could, debt, heir, hour, indict, knight, mortgage, pneumonia, salmon, thumb*. What generalization about spelling can you make?

17. In a group of no more than five, make up an evaluation sheet that can be used to judge your classmates' speeches. Use the same evaluation form to judge a speech of a civic leader, e.g., a mayor, a police chief, a school board member, etc.

18. The following words come from Lessons I-XVII:

command	desire	share	pride	lead	notice	remarks
counsel	detail	level	minds	mail	stress	figures
thought	answer	use	group	benefit	too	base

    Use each word in two sentences as a different part of speech. Don't change the form of the words.

Test: Say, write, or circle the best answer.

1. Main ideas appear in _____
   (a.) all sections of a speech.
   b. the Introduction.
   c. the Body.
   d. the Conclusion.

2. Evidence in an informative speech consists mainly of _____
   (a.) facts.
   b. figures of speech.
   c. propaganda.
   d. theories.

3. To find the most recent evidence for an informative speech, a speaker would consult
   a. encyclopedias.
   b. history books.
   c. propaganda.
   (d.) *Readers' Guide*.

4. If a speaker has no concern about the sequence of his main ideas, he will arrange them
   a. causally.
   b. chronologically.
   c. spacially.
   (d.) topically.

5. A speaker who "sells out" to his audience is _____
   a. accepting his audience.
   b. being paid by his audience.
   c. seeing no empty seats.
   (d.) yielding to his audience.

6. A proverbial horse is one mentioned in a _____
   a. barn.
   b. horse race.
   c. poem.
   (d.) proverb.

7. A speaker with ethos will not _____
   a. gesture.
   b. memorize.
   (c.) misrepresent.
   d. rehearse.

8. A logical speech appeals to the _____
   a. hands.
   (b.) head.
   c. heart.
   d. lips.

9. When a speaker and his audience have a mutual interest in the topic, they have a _____ interest in it.
   a. betting
   b. financial
   (c.) shared
   d. special

10. Asking for a raised hand at the end of a speech indicates the speaker is wanting a(n) _____ sign that he has persuaded.
    a. important
    b. moral
    c. oral
    (d.) visible

11. _____ prefer denotative words.
    (a.) Physicians
    b. Poets
    c. Preachers
    d. Protesters

12. "We can lead a horse to water but we can't make him drink" means that a horse
    a. doesn't like water.
    b. drinks only a little water.
    c. is a dumb animal.
    (d.) must drink for itself.

13. "Everybody will be at the party" is an example of what propaganda technique?
    (a.) Band Wagon
    b. Card Stacking
    c. Name Calling
    d. Testimony

14. A main idea in an outline cannot _____
    (a.) appear as a single entry.
    b. be followed by a punctuation mark.
    c. express a classification.
    d. have the first words capitalized.

15. Inform is to informative as persuade is to _____
    a. persuasibility.
    (c.) persuasive.
    b. persuasion.
    d. persuasiveness.

These test items pertain to language. Say, write, or circle the best answer.

A. "The ball groaned as it went through the basket" is an example of _____
    a. euphemism.
    c. metaphor.
    b. hyperbole.
    (d.) personification.

B. "He's a pain in the neck" is an example of _____
    a. hyperbole.
    c. simile.
    (b.) metaphor.
    d. personification.

C. "The favorite food of my feline friend is Friskies" is an example of _____
    (a.) alliteration.
    c. exclamation.
    b. citation.
    d. personification.

D. "He flew to her rescue" means the man _____
    a. moved his arms.
    c. picked the lady up.
    (b.) moved with speed.
    d. squawked like a bird.

E. *Flew* is the past tense of _____
    a. flee.
    c. flow.
    b. floe.
    (d.) fly.

F. *Bag* has _____ sound(s).
    a. one
    (c.) three
    b. two
    d. four

G. *Uni* and *mono* indicate _____ item(s).
    (a.) one
    c. three
    b. two
    d. four

H. A reader infers a writer is _____ if he sees *recognise* rather than *recognize*.
    a. American
    c. Mexican
    (b.) British
    d. Russian

I. Which word is not associated with the American Indians?
    (a.) chauffeur
    c. tomahawk
    b. moccasin
    d. wigwam

J. Which word is not associated with the Hispanics?
   a. adobe
   (b.) sauerkraut
   c. siesta
   d. sombrero

K. A man without a penny to his name has _____
   (a.) nothing.
   b. a will.
   c. a social security check.
   d. only his good name.

L. *Aqua* in "aquanaut, " "aquarium, " "aqueduct" means _____
   a. container.
   b. fish.
   c. game.
   (d.) water.

M. Beg, beseech, plead, urge are _____
   a. acronyms.
   b. antonyms.
   c. heteronyms.
   (d.) synonyms.

N. Meat, meet steal, steel are _____
   a. antonyms.
   b. heteronyms.
   (c.) homonyms.
   d. synonyms.

O. Which word does not rhyme?
   a. fight
   b. knight
   c. smite
   (d.) wait

Reference Test: On the line before each question, place the letter of the source you would look at first.

A. Almanac
B. Atlas
C. Biographical Reference
D. Dictionary
E. Encyclopedia
F. Periodical Index
G. Quotation Reference

D 1. Was the verb *edit* derived from the noun *editor*?
A 2. Is there any state without a compulsory school attendance law?
C 3. Is Emperor Hirohito still alive?
F 4. Did *Newsweek* report on the Iran-Contra hearings?
D 5. When pronouncing *geology*, which syllable do you accent?
B 6. Is Detroit or Lansing the capital of Michigan?
E 7. How do cancer cells develop?
A 8. What is the address of the American Library Association?
G 9. Did George Washington say, "My head is bloody but unbowed"?
E 10. Does the cerebellum perform any feedback functions?
C 11. Has Dan Rather worked only for television stations affiliated with CBS?
F 12. Was the stock market crash of October 1987 reported on in *Time* ?
B 13. How far is Atlanta from Jacksonville, Florida?
A 14. On what date did the nuclear accident occur at Chernobyl?
G 15. Who wrote "To be great is to be misunderstood"?

Read these paragraphs. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** These paragraphs exemplify classification as one type of informative writing.)

We often use two types of well-known words and phrases when we're communicating: transitions and idioms. Transitions link our expressions when we're speaking, our sentences and paragraphs when we're writing. They serve as connectors, bridging our thoughts, and as guides, directing our audience to what has gone before and to what is to follow.

Some grammarians identify explanatory conjunctions and conjunctive adverbs as transitions: *for example, to sum up, in fact, nevertheless, furthermore, however*. Others identify parenthetical expressions as transitions. These expressions, set off by commas, are independent clauses embedded in sentences: *I suppose, I hope, they believe, you may remember*.

Idioms are word combinations peculiar to a language. They are not easy to analyze grammatically or to translate into another language, which explains why foreigners have difficulty with them. In conversations we hear them daily: we board a plane; we take up tennis; we strike up a conversation; we put up with a lot (tolerate much); we get taken in (fooled).

A. How do transitions serve in speeches and writings?
   a. as clauses and paragraphs
   b. as combinations and translations
   (c.) as connectors and guides
   d. as thoughts and ideas

B. Which sentence has a transition as a parenthetical expression?
   a. How can I have hope against these odds?
   b. I hope he will call.
   c. It is what I hoped for.
   (d.) There are, I hope, enough plates for the party.

C. In the first sentence, *when we're communicating* is a(n)
   (a.) dependent clause.
   b. independent clause.
   c. idiom.
   d. transition.

D. In the last sentence, what marks are around *tolerate much* and *fooled*?
   a. dashes
   b. hyphens
   (c.) parentheses
   d. quotations

E. Which is a correct statement about idioms?
   a. They're word combinations peculiar to foreigners.
   b. They're word combinations peculiar to grammarians.
   (c.) They're word combinations peculiar to a language.
   d. They're word combinations peculiar to a book.

F. How many colons appear in these paragraphs?
   a. two
   b. three
   (c.) four
   d. five

G. _____ is an antonym of *foreigner*.
   (a.) native
   b. tourist
   c. tribe
   d. visitor

H. "We strike up a conversation" means
   (a.) We begin a conversation.
   b. We smoke during a conversation.
   c. The conversation is about fires.
   d. The conversation is about matches.

I. Rewrite the above paragraph so that a sixth grader can understand it.

Read this paragraph. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** This paragraph exemplifies one type of persuasive writing, convincing.)

Many students do not associate parts of speech with communicating. They forget their importance in wording parallel ideas for outlines and in writing antitheses and appositives. They also forget their importance in giving directions, instructions, and definitions. Instead, they associate them only with exercises in grammar books. If you are such a student, discontinue that single association. Relate them to effective speaking and writing as well.

A. Which statement is often false?
(a.) Doing grammar exercises makes great writers.
b. Giving instructions makes clear writers.
c. Defining words makes thoughtful writers.
d. Wording parallel ideas makes disciplined writers.

B. Which part of ROAMing is being emphasized in this paragraph?
a. repeating (c.) associating
b. observing d. memorizing

C. One idea in this outline does not have parallel wording:

I. Spring rains
II. Summer floods
III. Autumn coloring
IV. Winter snows

Which idea lacks parallel wording?
a. I. (c.) III.
b. II. d. IV.

D. With what do students often associate the parts of speech?
(a.) grammar exercises c. study skills
b. parallel ideas d. written appositives

E. Which sentence has an antithesis?
a. Having time on my hands, I decided to take in a movie.
b. Mr. Green, our principal, rides a bicycle to school.
c. When Mrs. Topson retires, she'll join the Peace Corps.
(d.) Jack, not Jill, fractured a skull.

F. The paragraph's last two sentences are written in the _____ person.
a. first c. third
(b.) second d. fourth

G. Directions are usually given in the _____ person.
a. first c. third
(b.) second d. fourth

H. Verbs in directions usually express the _____ mood.
(a.) imperative c. potential
b. indicative d. subjunctive

I. In the fourth sentence, *instead* is a
(a.) conjunctive adverb. c. correlative.
b. coordinator. d. subordinator.

Read these paragraphs. Then circle the letter of the best answer to the sentences that follow. (**Teacher:** These paragraphs exemplify narrative writing.)

I enjoy my dogs. They provide companionship and security. On my treks through the woods they accompany me without complaint, particularly Juniper and Buster. From them, I hear no discontented whines nor unfriendly barks. They are more than willing to help me scout for game or help me seek our next meal. They are like close friends. Together, we are a happy, care-free trio, daily seeking new experiences in the woods or around the cabin.

One experience, however, we did not seek. It occurred in the cabin. It could have cost us our lives. For unknown to me, kerosene-soaked rags were smoldering in the kitchen. At nine, still unaware of the danger, I went to bed, terribly exhausted, anticipating a long sleep after the day's chase. But at three, Juniper and Buster awakened me to a frightening scene, a blaze engulfing the cabinets. Fortunately, I limited the fire to the kitchen. Two hours later, seeing no new flare-ups, I went back to bed, secure in the protection of Juniper and Buster.

A. The narrator speaks of Juniper and Buster as
   (a.) close friends.
   b. discontented protectors.
   c. terrible sleepers.
   d. unfriendly companions.

B. How many hours did the narrator sleep before being awakened by his dogs?
   a. two
   b. four
   (c.) six
   d. eight

C. How many make up a trio?
   a. two
   (b.) three
   c. four
   d. five

D. The word *trek* means
   a. cabin adventure.
   b. daily meal.
   c. friendly battle.
   (d.) hard journey.

E. The word *game* refers to
   a. amusements.
   b. competition.
   c. unafraid animals.
   (d.) wild animals.

F. The words *kerosene-soaked, care-free, flare-ups* show three
   (a.) compounds.
   b. contractions.
   c. correlatives.
   d. ellipses.

G. The words *discontented, unfriendly, frightening* show three _____ of _____.
   a. prefixes adjectives
   (b.) suffixes adjectives
   c. prefixes adverbs
   d. suffixes adverbs

H. *However* serves as a(n) _____ in these paragraphs.
   a. acronym
   b. coordinator
   c. idiom
   (d.) transition

I. Write seven more test items for the above paragraph. Be sure each has four answers to choose from.

Read this letter, and then answer the questions that follow.

471 Blan Street
Columbus, Georgia 31903
March 10, 1991

Ms. Lynn Hall
Director of Personnel
318 Blaxton Road
Montgomery, Alabama 36104

Dear Ms. Hall:

I am a senior at Baker High School and am writing a paper for Careers 2 on the hiring and firing practices of large textile companies in the Southeast.

I have done considerable research in the local libraries, but I want to increase my data with information from the largest companies in the bi-state area. I expect to share my findings with a local textile union and with other students in Careers 2. I will also be glad to send you a copy of my report if you desire one.

Would you please respond to the enclosed questionnaire about your company's hiring and firing practices? (It is enclosed separately.)

My report is due May 17, so I would like to receive your response by April 25. I appreciate your taking time to read this letter, and I hope you will respond to my questionnaire.

Thank you,
Bill Snow
Bill Snow

A. What is the purpose of this letter?
   a. to give advice
   (b.) to make a request
   c. to register a complaint
   d. to sell textiles

B. What is the tone of the letter?
   a. bitter
   b. cowardly
   c. demanding
   (d.) respectful

C. What kind of sentences appear in a questionnaire?
   a. declarative
   b. exclamatory
   c imperative
   (d.) interrogative

D. How many states are in a bi-state area?
   (a.) two
   b. four
   c. six
   d. eight

E. Why is *Southeast* capitalized in the first paragraph?
   a. It is known for textiles.
   b. It once was a part of the Confederacy.
   c. If refers to a direction.
   (d.) It refers to a geographical region of the United States.

F. Why does a colon come after "Dear Ms. Hall"?
a. It is a business heading.
(b.) It is a business salutation.
c. It is a friendly heading.
d. It is a friendly salutation.

G. How many days are included from the beginning of April 25 to the end of May 17?
a. 22 days
(b.) 23 days
c. 24 days
d. 25 days

H. What do textile companies manufacture?
a. automobiles
b. cameras
(c.) fabrics
d. tools

I. Who are members of a union?
a. congressman
b. managers
c. stock brokers
(d.) workers

J. In what season of the year are April and May?
a. fall
(b.) spring
c. summer
d. winter

K. What are *hiring* and *firing*?
a. acronyms
(b.) antonyms
c. homonyms
d. synonyms

L. In which person is this letter written?
(a.) first
b. second
c. third
d. common

M. What is the gender of the Director of Personnel?
a. common
(b.) feminine
c. masculine
d. neuter

N. What are graduates of a coeducational school called?
a. alumnae
(b.) alumni
c. citizens
d. voters

O. In which century did Bill Snow write his letter?
a. eighteenth
b. nineteenth
(c.) twentieth
d. twenty-first

The fourth step in this text's writing-editing process is PERFECT. Give at least a three minute entertaining speech on errors you have eliminated from your and/or others' compositions. Include spelling, capitalization, punctuation, usage, and grammar errors. Use a poster, the chalkboard, or an overhead projector to present the errors. Explain how the errors did one, a few, or all of the following:

1. Changed the meaning of a sentence.
2. Changed the emotional effect of a sentence.
3. Changed a reader's perception of you.
4. Caused you to slow down your reading.
5. Caused you to have to reread a passage.

6. Caused you to misunderstand a fact or an opinion.
7. Helped you to think of a better way to write a sentence.
8. Helped you to improve as a critic.
9. Gave you social advantages.
10. Gave you social disadvantages.

For informative or persuasive compositions, you may be required to write a thesis statement. This statement is one sentence that can be supported by facts or by experts' opinions. It is not a reported fact, a scientific classification, or a scholarly opinion itself, though it may be based on one or all of these. It is an informative or a persuasive declaration that carries your point of view or conviction. You should not confuse it with your composition's title or its subject. Notice the differences. Then write ten thesis statements.

TITLE: "Impeachment in the Peach State"
SUBJECT: Corruption in Governor Great's office affects all citizens.
THESIS: Governor Great should be impeached for bribing the state's Attorney General.

TITLE: "FIRED UP!"
SUBJECT: Cheerleaders project a school's image.
THESIS: Cheerleaders who are known drug users should be dismissed from the squad.

TITLE: "Earth, Anybody?"
SUBJECT: Earth is our home.
THESIS: The President's environmental policy hurts Earth's ozone layer.

Lesson XXI—ROAMing to Communicate

As self-conscious communicators, we ROAM—Repeat, Observe, Associate, and Memorize. We become aware of our thoughts, words, and actions as lasting influences. When necessary, we change each to improve ourselves and our communicating. Almost always, immediate improvement follows. We no longer view thinking, reading, writing, speaking, and listening as separate basic skills. We begin to view them as integrated parts of the communicative arts.

ROAMing helps us to think, to grasp ideas, and to bind thoughts. It further helps us to remember facts and opinions, regularly contributing to our academic success. We start to observe to preserve, not just to create. We learn to recognize deductive, inductive, and analogical processes and to identify comparing, contrasting, climactic, and contiguous parts. We use these patterned processes and parts to develop an individual writing and speaking style. Our readers and listeners notice how we vary the patterns for our topics.

To keep our readers' and listeners' interest in a topic, we pattern our style carefully. We control what they see and hear. We craft grammatical units and rhyme pleasurable sounds. We balance words and cadence sounds. We parallel to beautify. We simplify to intensify. We streamline complicated thoughts to a few words. We almost become poets. No reader or listener remains blind or deaf to our words.

Patterns—whether words, sounds, thoughts, images, or processes—can make or break us as communicators. They can enlighten or darken, enliven or deaden. They help us pace and place for clarity, enjoyment, and appreciation. They compel us to select and arrange well, to demand much of ourselves—whether we're communicating inside or outside our skin, recalling our own thoughts or reporting on another's reactions.

As long as we use patterns creatively and wisely, we can improve ourselves and our communicating. As observers, we can become our own critics, even developing a pattern of questions for ourselves: Do we "watch" ourselves search for a writing or speaking topic? What are the specific steps we use in our search? Do these steps represent a pattern we can rely on? Can we remember the pattern easily? Can we recall the pattern easily? Can we repeat the pattern for most writing and speaking assignments? Does the pattern improve our writing and speaking? Does the pattern make us better critics?

One such pattern is COLLECT, SELECT, CORRECT, and PERFECT. With it, we improve as critics. We learn to rely on it to evaluate writings and speeches. We can adapt it to various ability and experience levels, in and out of the classroom.

When we COLLECT for a communicating assignment, we gather ideas, values, observations, associations, and memories. We analyze and synthesize these for information and inspiration. The information gives us a topic and content for that topic. The inspiration gives us energy. We energize the content with style. We adopt a style for each assignment and for each audience.

When we SELECT for a communicating assignment, we choose a method of organization and a point of view. The organization makes our main and supporting ideas obvious, whether we're informing, persuading, or entertaining. The point of view makes our "voice" obvious, giving our words tone. We express our ideas in a definite tone. The tone—impersonal or personal, objective or subjective—affects our style. Our style affects our readers and listeners.

When we CORRECT a communicating assignment, we reject our first

"creation"—our rough draft, our first rehearsal—as the best we can do. We change parts and details. We coordinate, correlate, and subordinate the parts for clarity and accuracy. We vary the details for interest. We may even add a figure of speech for emotion. Assignment after assignment finds us seeking the right word for the right spot in the right sentence and seeking the right sentence for the right spot in the right sequence.

When making our corrections, we will give many of our sentences the same five grammatical patterns that we read and hear daily:

1. Subject-verb: Sam plays.
2. Subject-verb-object: Sam plays an instrument.
3. Subject-verb-predicate nominative: Sam became a superstar.
4. Subject-verb-predicate adjective: Sam became famous.
5. Subject-verb-adverb: Sam plays well.

Though many English sentences conform to these patterns, we never should hesitate to vary the patterns with additions. The additions may be subordinate, coordinate, elliptical, appositive, or parallel constructions. When appropriate, we may even want to rhyme or rhythm the additions.

Subordinate Construction: When Sammy has time, he entertains.

Coordinate Construction: When they have time, Tammy and Sammy entertain.

Elliptical Construction: When acceptable to their agents, Tammy and Sammy perform together.

Appositive Constructions: Tammy, my neighbor, performs with Sammy, her cousin.

Parallel Construction: Tammy plays at The Teen Club; Sammy plays at The Alumni Club.

Elliptical Parallel Construction: Tammy plays at The Teen Club; Sammy, at The Alumni Club.

When we PERFECT a communicating assignment, we complete it well. We finish it to the best of our ability. We apply our best efforts to its content and style. Its content shows our knowledge of the subject; its style shows our knowledge of English. No careless errors in research or phrasing keep it from being a model of diligence. Its content shows relevant, thoughtful coverage. Its style shows a clear, concise command of English.

Even when we apply our best knowledge of English to an assignment, flaws may affect its style, particularly if we've had only limited experience with standard English. When this occurs, discouragement often follows. It should not. For our desire to aspire still remains. It still is strong. It still drives us to excel in assignments. It keeps before us ideals to strive for in writing and in speaking.

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ANSWERS TO SELECTED EXERCISES AND TESTS

Possible classifications identified in Exercise E, page 4:

Broad Classifications

1. Six Social Classifications: parents, legal guardians, business, government, school, college
2. Five Educational Classifications: curriculums, courses, grades, personnel, instructional level (high school)
3. Three Evaluation Classifications: occupational, academic, awards
4. Four Data Classifications: age, color, sex, lunches
5. Three Grammatical Classifications: proper nouns, common nouns, possessive case

Narrow Classifications

1. teacher, secretary, principal, consultant, superintendent, teenager, students
2. ratings: poor, fair, good, superior
   letter grades: A, B, C, D, F
   numerical averages: semester, yearly
   achievements: trophies, certificates, honors, awards
   student status: withdrew, withdrew passing, withdrew failing
3. communications forms: letters, reports, copies (of permanent records)
4. required activities: classifying, calculating, communicating, evaluating, testing
5. months: September and October

Answers to Exercise I, page 9:

1. public places
2. school employees or school personnel
3. transporting vehicles or transportation carriers
4. business employees or corporate employees
5. people involved in court cases
6. military groupings
7. geographical features
8. print and electronic media or ways of communicating ideas
9. bodies of water
10. soft drinks or brand name soft drinks or nonalcoholic drinks

Possible corrections in the outlines of Exercise K, page 11:

II. Noncontact sports
   A. Golf
   B. Tennis

I. House furnishings
   A. Chair
   B. Sofa

I. Business organizations
   A. Chamber of Commerce
   B. National Association of Manufacturers

II. Labor organizations
   A. United Auto Workers
   B. United Mine Workers

A "scratch paper" outline for Exercise M, page 11, may look like this. (There must be three levels, but the sequence of the listed ideas may vary.)

I. Colors in a house
   A. Blue
      1. Indigo
      2. Turquoise
   B. White
      1. Ivory
      2. Cream
      3. Chalk
II. Furnishings in a house
   A. Tables
      1. Breakfast
      2. Dining
   B. Chairs
      1. Recliner
      2. Rocker
III. Parts in a house
   A. Bedrooms
      1. Master
      2. Guest
   B. Closets
   C. Hallways
   D. Den
   E. Kitchen
   F. Living room

Rewrites for Exercise F, page 16:

1. Linda, Belinda, and Melinda ate.
2. Mr. Amble walks his dog after breakfast, lunch, and dinner.
3. I despise shallow thinkers, dislike sloppy writers, and loathe poor listeners.
4. Is your design clear, correct, and complete?
5. Stan, Alan, and Callahan ran.
6. Our teacher hopes to visit Paris, London, and Madrid.
7. Sue clapped, whistled, and stamped.
8. Sharon's diet requires chicken, fish, and veal.
9. Oregon, Nevada, and Arizona border California.
10. Some wrestlers have thick necks, massive shoulders, and bulging biceps.
11. Greg, Peg, and Meg cried.
12. Do his lines express shock, disappointment, or sadness?
13. Carl adores Carla, idolizes Karen, and dotes upon Carol.
14. I read novels, memorize poems, and perform in plays.
15. The guard, tackle, and end stopped the quarterback.

Combined sentences for Exercise G, pages 17: (Paragraphs will vary, depending on the students' writing skills and ability levels. They could resemble these three.)

Colleen is a college student and fashion model. She is fairly thin yet rather attractive. She wants to remain thin, so she watches her weight.

Colleen studies every night, yet she fails many tests. She does not lack initiative nor intelligence. She lacks sleep and rest. She models every afternoon and evening.

Colleen is a college student and fashion model, fairly thin yet rather attractive. Since she wants to remain thin, she watches her weight.

Even though she studies, Colleen fails many tests. However, she lacks neither initiative nor intelligence. She lacks sleep and rest, modeling every afternoon and evening.

Colleen, a college student and fashion model, is fairly thin yet rather attractive. She wants to remain thin, so she watches her weight.

Though she studies nightly, Colleen fails many tests. However, she lacks neither intelligence nor initiative. She lacks sleep and rest, modeling afternoons and evenings.

Exercise 2, page 29:

These sentences may serve as examples for some students.

1. Pat chats daily with Bill or Bob.
2. Pete cheats at chess?
3. Jake rakes leaves for Miss Prince and Mr. King.
4. Gail sails tomorrow.
5. Miles scowls at his neighbors.
6. Ron cons and pawns?
7. Ray pays his brother's bills.
8. Lou grew two inches last year.
9. Belle fell Friday or Saturday.
10. Ted fed peanuts to the monkey.

Rewrites for Exercise K, page 54. Sentences will vary, depending on the student's sensitivity.

a. Percy performed as I expected.
b. Did you ask your mother to wash that soiled shirt?
c. Only your inadequate mental responses outnumber your sustained emotional responses.
d. Meeting each other at the establishment was coincidental.
e. Our coach's son, Danny, is our team's captain.
f. According to yesterday's paper, Mr. Land's memorial service will be held when his relatives arrive from Philadelphia.
g. I really enjoy my Kawasaki during my leisure hours.
h. I tried to contact you before you went shopping.
i. You'll be hired if your former employers recommend you.
j. My wife reminds me that I need to clean up the garage.
k. Joel lacks the courage to remain moral.
l. Our investment company is new, but we are not going to decrease our dividend only because financial analysts recommend it.
m. The media present me as unethical and immoral.

Rewrites for the Recognition Test of pages 56:

1. Jerry and Terry are identical twins.
2. Will all guests dress formally for our prom?
3. In November in Dallas, University of Texas alumni hold a charity ball.
4. Coarse language in novels, magazine articles, essays, etc. upsets Miss Guardwell.
5. Chief Owens cannot determine whether Sergeant Clifton fired in self-defense or with premeditation.
6. Mix all twelve ingredients for a tasty pizza topping.
7. Then, I sincerely believed I was right.
8. From my observation of each candidate, I predict that Mr. Juarez will receive the nomination.
9. Must all research reports have a disinterested tone?
10. All members will pay their dues by October 15.
11. All members should try to pay their dues by October 15.

The three-level outline for the Recognition Test of page 101 could look like this. The sequence of the listed ideas will vary, but not their levels.

I. Written messages
   A. Writers
      1. Novelists
      2. Poets
   B. Readers
      1. Library users
      2. Magazine subscribers
II. Oral messages
   A. Speakers
      1. Auctioneers
      2. Umpires
   B. Listeners
      1. Theater goers
      2. Waiters

Rewrites for the Recognition Test of page 107:

1. Jessica is smarter than I am.
2. While he was playing, Jesse broke his arm.
3. I have more friends at work than I have at college.
4. The accident occurred in this way.
5. I thank God that it's Friday!
6. If it is a fact, then it will change our case.
7. They lost little, if they lost any, of the inherited property.
8. Though he was weary, Larry continued practice.
9. I thank you.
10. How many do you want?

Possible answers to Exercise 10, page 109:

1. fortunately
2. unfortunately
3. luckily
4. probably
5. possible
6. perhaps
7. maybe
8. may be
9. might
10. could be
11. I hope....
12. I suppose....
13. I believe...
14. I think....
15. not necessarily

Rewrites for the Recognition Test of page 136:

1. Our relatives disappeared when we casually suggested that they help us with the dishes.
2. Each worker will receive a bonus for Christmas.
3. All data in my report are facts. All cited data are facts. All reported data are facts.
4. In observance of Veterans' Day, all government offices will be closed.
5. We hope to have some rural roads paved by 1994.
6. Regardless of last month's stock market plunge, I still believe many stocks are too high.
7. Do you have any identical 1943 pennies?
8. In his anecdote, Rabbi Rosen mentioned that he was not always principled.
9. I was born in Philadelphia, Pennsylvania.
10. Did the Personnel Manager learn of his decision's effects?

These examples prove the falseness of the statements on page 140.

1. Hester and Lester work at Shorty's Shirt Shop.
   Neither Hester nor Lester works at Shorty's.

2. Buy me socks or ties for my birthday.
   He talks a good line; he walks a poor row.
   The letter made it official; he had, indeed, been hired.
   The vote makes this point: The President still has clout.
   He was part of the Bush-Quayle campaign.
   (Constructions can be coordinated by words, by punctuation, or by words and punctuation.)

3. Phrases do not express complete thoughts: in the houses, cracked in three places, having never been sick, to run quickly, Fat Freddie's Fine Foods, a courageous soldier.

4. These expressions have several words, but they are not sentences:
   in the haunted house at midnight on October 31
   as soon as the lights go out in Mr. Lane's waterfront cabin
   stepping in front of the charging bull with my red and white umbrella

5. Who wants it? This is his. Such was not to be. Someone snores too loudly. She shirks her responsibilities. (A pronoun can be the subject of a sentence.)

6. Enter. Stop swaggering. Take out the trash. (These imperative sentences end with a period.)

7. We sang and danced. Hadley hunts and traps only in the winter. Look and listen. (These simple sentences have coordinating verbs.)

8. Yes, I'll be at the picnic. Please come here, Ken. Here comes Ms. Zeigler, my neighbor. Willie is an old, irascible employee. (These simple sentences have a comma.)

9. Help me! Fire! Come as you are.

10. Eventually, I want to attend either Yale or Harvard.
    He quietly entered the patient's room.

An adverb invariably follows a verb.
(These sentences have an adverb preceding the verb.)

11. Why such a fuss about money?
    If necessary, send for the priest.
    What if it collapses?

12. This composition is unreadable.
    This composition is illegible.
    Wilma is ingenious.
    Wilma in ingenuous.

The ascending order of Column A's numbers, page 144, with commas: 23 100 279 367 438 763 834 1,617 3,368 7,777 12,468 21,468 56,618 66,185 80,371

Rewrites for the Observation Test of pages 144-145:

1. Curtis found his book where he had left it.
2. The fire spread to the warehouse after the water pressure fell.
3. Come to the shop when Mr. Harris calls.
4. I babysit every Tuesday evening while my sister works.
5. My bat broke because it was cracked.
6. Carol attends college when her budget allows.
7. The burglar alarm was installed while I watched.
8. Sherry will go to the prom if Larry asks her.
9. Cassius counseled Cassandra as if she were his sister.
10. Two vans collided when the traffic light malfunctioned.
11. Art sketches mountain scenes while Phil photographs mountain animals.
12. Deliver this package after you have changed the tire.
13. The cafeteria was not crowded while the President was there.
14. Mother cannot understand why Pauline wants my class ring.
15. Let me show the police where I found the weapon.

Answers to the Observation Test of pages 182-183:

1. the king's crown
2. the mayor's mistakes
3. the child's toys
4. the children's toys
5. the chair's legs
6. the cup's handle
7. the player's glove
8. the salesman's products
9. the salesmen's products
10. the student's book
11. the drake's feathers
12. the drakes' feathers
13. the governor's income
14. the book's index
15. the contest's winners
16. the lady's purse
17. the ladies' purses
18. the car's tires
19. the alumni's party
20. the official's name

Possible sentences for the Observation Test of page 191:

1. Dance, Vance, if you expect to do well in the contest.
2. Vance dances until he is exhausted.
3. Charge Marge the full price.
4. Call Paul before you leave.
5. Turn, Vern, before you crash!

Turn, Vern, before you crash, not after! (Notice that after is a one-word elliptical construction: after you crash.)
Turn, Vern, before, not after, you crash! (Notice that not is coordinating before and after.)

6. When you least expect it, Vern turns.
7. When Bernice enters the classroom, Vince winces.
8. Stan stands only after all others rise.
9. Even if cremation is requested, bury Berry.
10. Deal, Neal, since you're such a "pro"!
11. Though you want to stay, please leave, Mother.
12. Please leave Mother if she becomes upset.
13. Even though people will scoff, tell the truth, Ruth!
14. While his friends were looking at the land, Lot bought a lot.
15. Pop pops a top only if the host is serving cola.
16. Buck bucks fashion trends that he despises.
17. Whether the team is winning or losing, Cool Cole is always calm.
18. Before he leaves for Florida, Reed will cede the deed.
19. Let her write a letter about what she saw. (Notice that the dependent clause what she saw is the object of the preposition of about.)
20. Don cuts his lawn at dawn, while his neighbors are still sleeping.

Antonyms for Association Test of page 192:

active / inactive
after / before
always / never
antagonist / protagonist
balanced / imbalanced
banish / cherish
biased / unbiased
capture / free
compare / contrast
connotative / denotative
dawn / dusk
dialogue / monologue
difficult / simple
dislike / like
disorganized / organized
dissimilar / similar
exhume / inhume
fast / feast
forget / remember
harsh / mild
initiate / terminate
interested / uninterested
loss / profit
material / personnel
narrow / wide
noisily / quietly
objective / subjective
objects / people

Possible oral responses to the Observation Test of pages 218-219:

1. Jim is both a friend and a trusted employee.
2. Either Calvin or Malvin will the the team's captain.
3. The Personnel Director spoke neither encouragingly nor enthusiastically about job opportunities.
4. I hit both in-the-park and out-of-the-park home runs.
5. If only the lowest bid was accepted, then my bid must have been too high.
6. The police believe she either tripped or was shoved.
7. I leave not only this room but also this house.
8. The birds stood both in the bath and on the bath's rim.
9. If you are here, then you can't be there.
10. Neither remaining after school nor being suspended improved Lance's attendance.
11. You not only displease him but also enrage me.
12. If it is six o'clock, then it can't be seven o'clock.

13. Neither Larry nor Terry can be held responsible for the injury.
14. Neither the auctioneer nor the owner accepted the bid.
15. Both Dan and Danelle want a ride home after the game.

Rewrites for the Recognition Test of page 220:

1. Your remark is irrelevant.
2. Give your research report a disinterested tone.
3. My dictionary defines no obsolete words.
4. I'm not indolent.
5. Is this poem's meaning explicit?
6. My former school had 3,500 students.
7. Write concisely.
8. This sentence is incoherent.
9. Must a speaker use dialect?
10. Your composition has redundancies.